9/74

Gralla Publication

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE

Art and Graphics zip up walls

Why dealers/designers "love" each other
Designer's Saturday lures professionals
NOPA show emphasizes industry growth
New slant on import furniture
Designers lose their marbles over marble

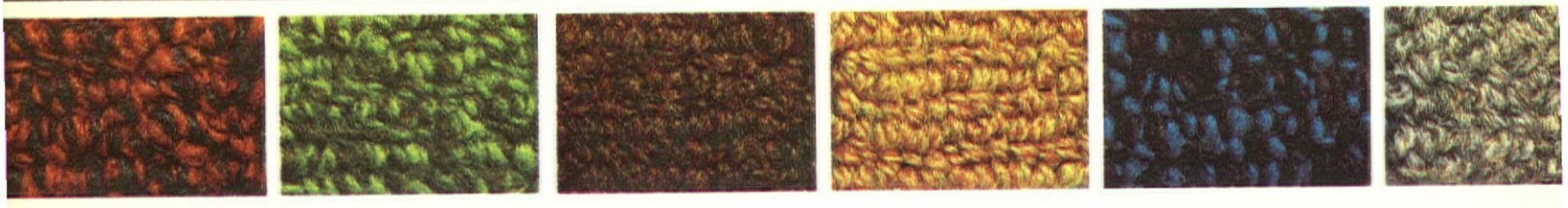


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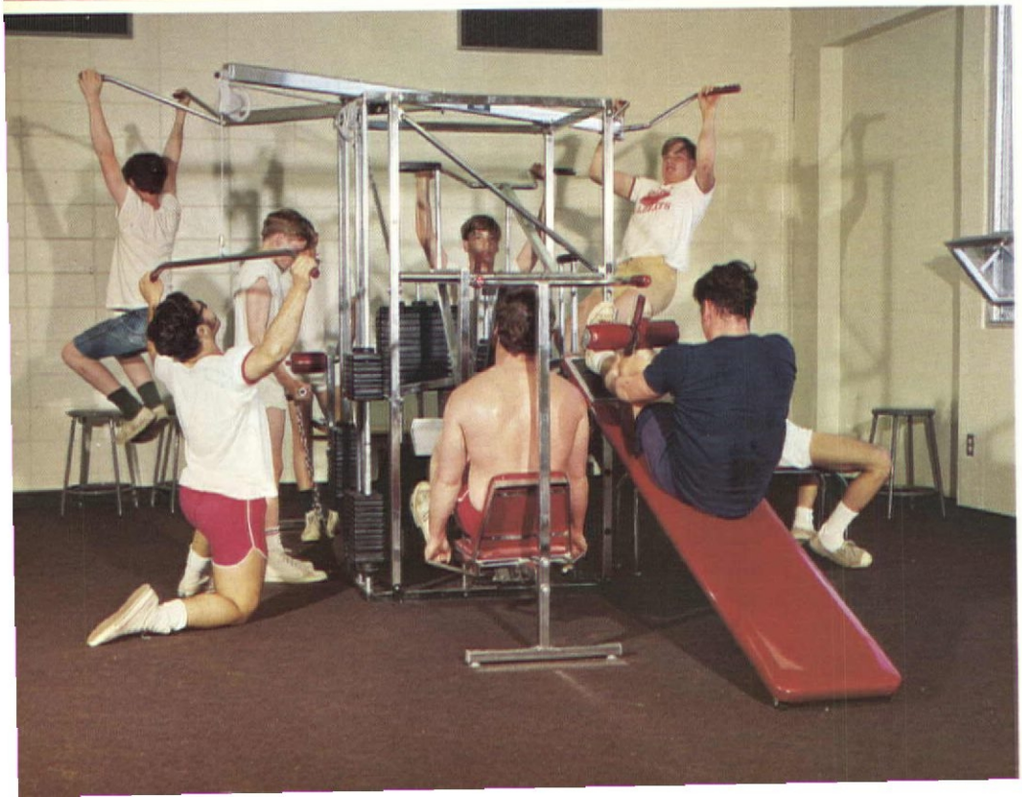
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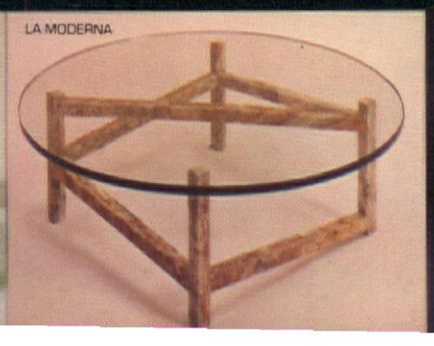
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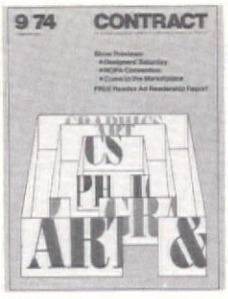


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9/74 CONTRACT

Vol. XV No. 9

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE




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COVER—For those who like to read between the walls, this special cover design by Graphic Designers Appelbaum & Curtis spells out where its art—on the walls, of course, with more GRAPHIC details in ARTicle starting on page 97.

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National Office Products Association's 1974 annual convention and exhibit, October 19-22, Chicago, is geared toward helping dealers and designers keep ahead of a booming industry.

76 Showrooms in Seventh Designer's Saturday Promise Innovative Fare.
Twenty-four contemporary furniture showrooms prepare to welcome over 4,000 contract designers and specifiers from throughout the Eastern Seaboard to New York's East Side showroom concentration, October 18-19.

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CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL FURNISHINGS & INTERIOR ARCHITECTURE

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OCTOBER—Double Show Preview: International Hotel & Motel Exposition, New York Coliseum, Nov. 11-14, and Canadian Interior Design Show, Toronto, Canada, November 5-7, 1974. Canadian Furniture Designs—the latest products from our neighbors in the north. Fabrics and Wallcoverings—a review of new designs, products, developments. Florida Market—where the specification function is at in the decentralized Florida marketplace. Stained glass—everything you've wanted to know about stained glass specification *after* you've asked.

NOVEMBER—CONTRACT'S second Designer Profile Inventory, a cross-section of the contract design industry, detailing size of companies, volume, areas worked in, associations, and other information about design organizations and the people who serve in them. Also, Banks and Savings & Loan Design—some of the latest developments in bank design, with a product review of bank furniture and furnishings. Plus, Institute of Business Designers' Product Design Competition winners. Carpet Scope: Underlayments—comprehensive article on the why, how, and where of under-the-carpet materials.

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photography: Ed Rager ... installation: The Waldorf Astoria Hotel's Conrad Suite ... interior designer: David T. Williams, A.I.D.

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Oppenhuizen predicts quarter billion dollar open plan market at Dallas show

Projections of a quarter billion dollar market in open plan furniture and furnishings were voiced by Sy Oppenhuizen, General Manager, Architectural Systems Div., Westinghouse Electric Corp., at a press luncheon held during the recent Dallas Market Center Contract Market. Together with other panel members consisting of Jules Whitman, Executive Vice President, Laurel Lamps, and John Helm, Vice President Operations, Knoll International, Oppenhuizen agreed that the state of the contract industry was good. "We find that our results have been most gratifying, particularly in High Point and here in Dallas," he said, pointing out that contract industry reports show that for the first five months of 1974 business orders entered were up about 20 percent. Profit margins also were substantially up, he said, in spite of increased backlogs and inventories.

"The forecast for the balance of 1974 is excellent, and those involved in the contract industry anticipate that it will continue. Insofar as open plan is concerned, the business has grown from $5 million a year, in the total market five years ago, to close to $120 million today."

John Helm, VP/Operations, Knoll International agreed: "That facet of the contract market is going to continue to grow. And the reason is that it is economical. Requirements for office space change constantly. Companies need the mobility and economics involved with the open office plan."

Reinforcing this general optimism was the success of the First Annual Dallas/Contract Show, held during the Dallas Summer Homefurnishings Market. A three-day contract seminar, held in the Contract Design Center of the new World Trade Center building, encompassed contract exhibitors in the Trade Mart, Homefurnishings Mart, and Decorative Center.



"The design of the product should be appropriate to the individual hospital and the clinical programming involved. It is a waste of money to take a listed product and force it into uses it was not hade to have." — Sherwood Robertson, VP/Product Management, Thonet



"The forecast for 1974 is excellent, and those in the industry anticipate that it will continue." — Sy Oppenhuizen, General Manager, Architectural Systems Div., Westinghouse Electric Corp.



"The behavioral sciences will play a more important part in space design in the future. Also, the 'or equal' clause is quickly disappearing from specifications." — William L. Pulgram, President, Associated Space Design, Inc.

Theme for the contract show was "Energy/Economy/Industry: A Timely Study in Contract Interrelations, Accomplishments, and Direction." Panels, speakers, and topics were: "Institutions," moderated by Len Corlin, Editor/Co-Publisher, CONTRACT Magazine; with speakers Max Lubar, VP/Hospital Equipment & Services; Albert Tung of Wong & Tung Associates; Sherwood Robertson, VP/Product Management, Thonet; and Eugene Zorn, Economist, Republic National Bank.

The seminar on offices was moderated by Olga Gueft, Editor of Interiors Magazine. Speakers were: John Helm, VP/Operations, Knoll International; Homer B. Lay, President, Commercial Office Furniture Co.; William L. Pulgram, President, Associated Space Design, Inc.

Lester Dundes, Publisher of Interior Design Magazine, moderated the seminar on hotels, motels, apartments, and condominiums. Speakers were Willard Baker, President, Baker-Crow Co.; Jim Hazel, Head Interior Designer, Marriott Motor Hotel Chain; Pat Jampolsky, NSID, Interior Designer.

Walter Brown, Publishing Director of Designers West Magazine moderated the unscheduled special interview with the architects of the World Trade Center, Beran & Shelmire of Dallas.



"Regarding bidding situations outside of government, the client would be better off if the designer didn't insist on a bidding situation at the outset, but instead, a positive attitude of getting the job done. Bidding destroys that." — John Helm, VP/Operations, Knoll International

New York market event to showcase Canadian contract industry

The Canadian Government has signed for a large block of exhibit spaces at the upcoming 1975 Contract Marketplace—New York, to be presented February 11-13 at the Americana Hotel in New York City. Part of a continuing long-range effort on the part of the Canadian Government to assist Canadian industry in developing markets abroad, the move was initiated to promote the industry in selected key markets, using central marketplaces.

As is customary, officials from Ottawa first personally audited the premiere edition of Contract Marketplace—New York in February of 1974, basing their decision to purchase a sizeable block of exhibits on their findings. James P. Hughes, Commercial Officer with the New York City Office of the Canadian Consulate General, will act as liaison between the Canadian exhibitors and the event's producers.



Samuel L. Greenspan, President, Contract Marketplace, Ltd. (l.); A. Stewart Riddell, Fairs & Missions branch of the Canadian Government, Ottawa; and James P. Hughes, Commercial Officer, Canadian Consulate General, New York City (r.), finalize plans for major Canadian Furnishings exhibit, titled Furniture Canada, part of 1975's Contract Marketplace—New York.

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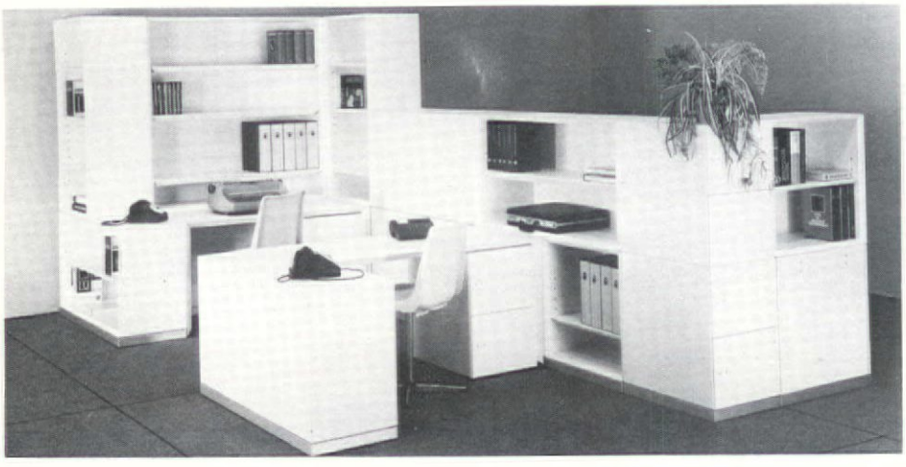

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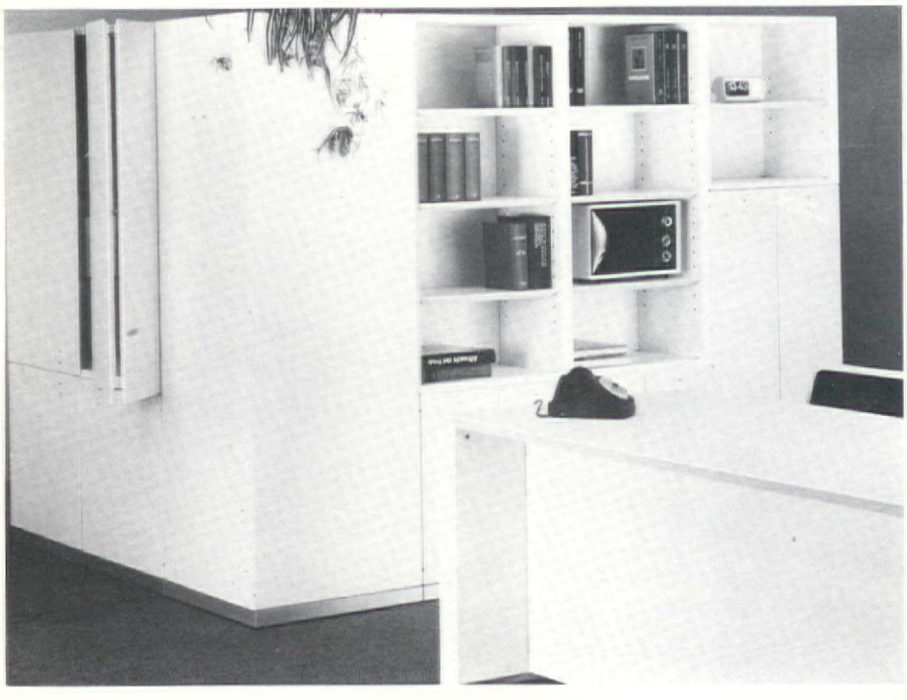
McClure's Metrix couples European technology American marketing

A marriage of European technology with American marketing methods is responsible for the introduction of a revolutionary line of furniture by McClure Furniture Industries. The firm produces Metrix, an office system of particle board coated with bonded vinyl chloride, which fastens components via a quick, simple connecting device (visible only from the inside of components) using a small lug wrench instead of the usual screw assemblage. Consequently, changes in structure are accomplished in a fraction of the usual time.

Designed by Herbert Ohl of Germany and Gino Valle of Italy, the product is currently being manufactured in Europe by a partner in McClure Furniture Industries, Marco Fantoni. However, first shipments from the firm's new manufacturing facility in Milton, Pa., designed around the European production technique, are scheduled to begin this month.

Attention to detail in the manufacturing process keynotes the line, from bonded vinyl chloride finish to fastenings and hardware designed specifically for the line. Colors are white or beige, highlighted with various brighter color accents in limited applications. Push-button mechanisms operate doors, locks, while hidden hinges enhance the system's tailored, modern lines. All modules are equipped with chrome-plated feet, adjustable from inside case or cabinet, for flawless leveling. In addition, all positioning holes for adjustable shelves are lined with aluminum sleeves. Drawer glides are telescopic and equipped with nylon wheels for minimum friction. Photos on this page illustrate some of the diverse Metrix applications.





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Weekdays, from 8:30 a.m. to 5:00 p.m. the service is live. At all other times, questions are taped over the phone, to be answered the following day.

In its first month of operation, the service, reserved for the use of architects and contract carpet specifiers only, handled 413 inquiries from more than 300 architects and specifiers. Fiber performance, construction and acoustical and flame-spread test data led the list of questions asked, followed closely by questions on installation and maintenance.

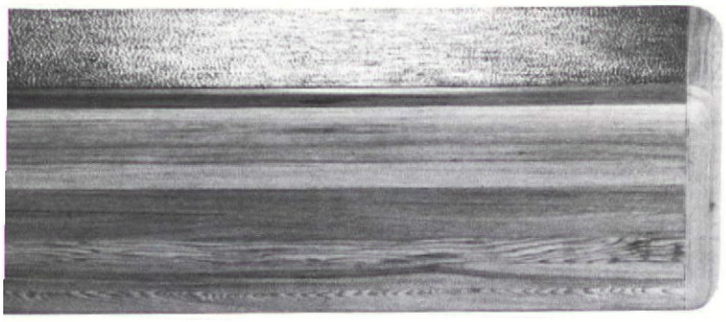
Architects who have used the service give it high marks. A St. Louis specification writer writes, "I still can't believe the quickness and clarity of your reply. You cut through what I thought would be a week of hassle. Many thanks."

AHA and Tri-State Form Convention Collaborative

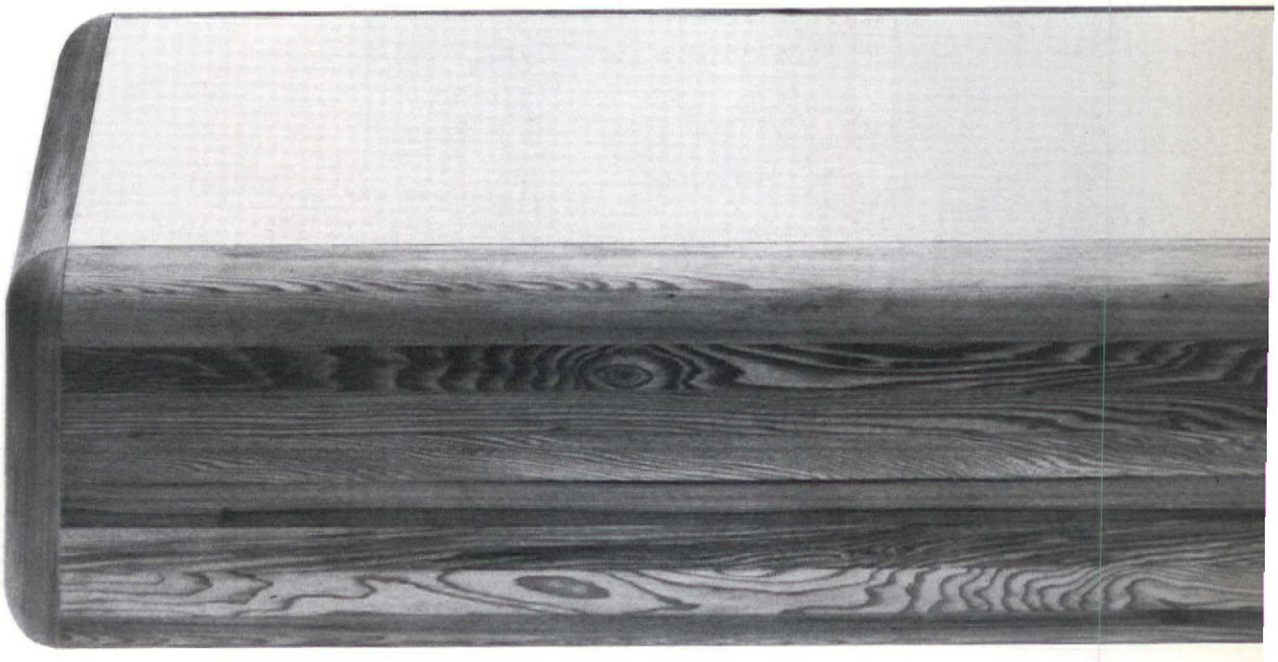
Next year's National Convention of American Hospital Association will see the inclusion of the Tri-State Hospital Assembly for the largest meeting to date. Scheduled for August 18-21 1975, in Chicago's McCormick Place, the combined meeting promises to gather together all new and significant ideas and products in the health care field, with educational programs and commercial exhibits covering all areas of hospital facilities.

"We intend to create a unique educational forum for the expression of administrative and operating viewpoints," states Eugene W. Arnett, President of Tri-State Hospital Assembly, "drawing key people from all operating levels in hospitals throughout the Midwest." Arnett adds that the Tri-State Assembly will not conduct an independent meeting in 1975 and plans to collaborate with the AHA in the future.









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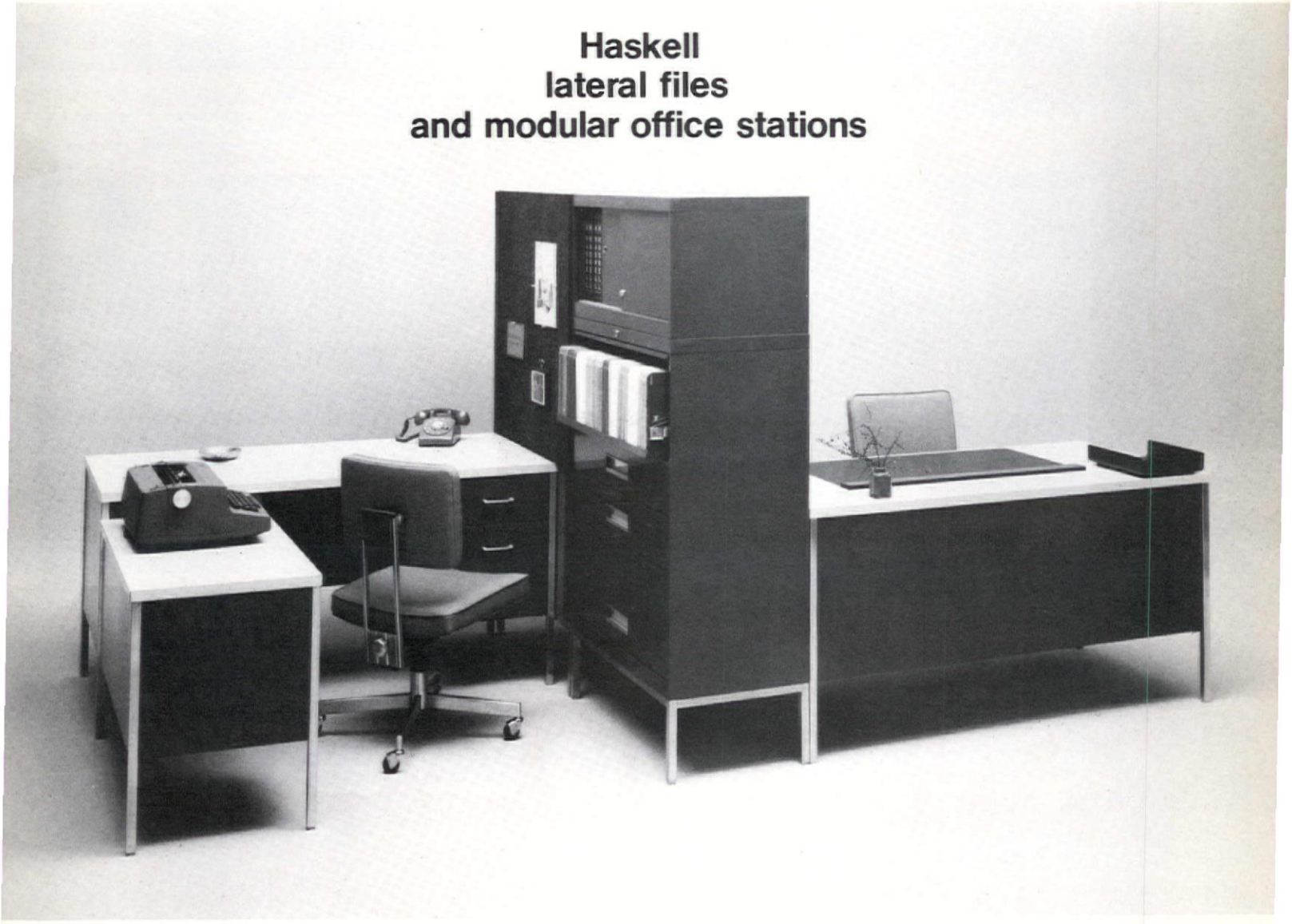
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SCANDILINE SCANDALS OF 1974.

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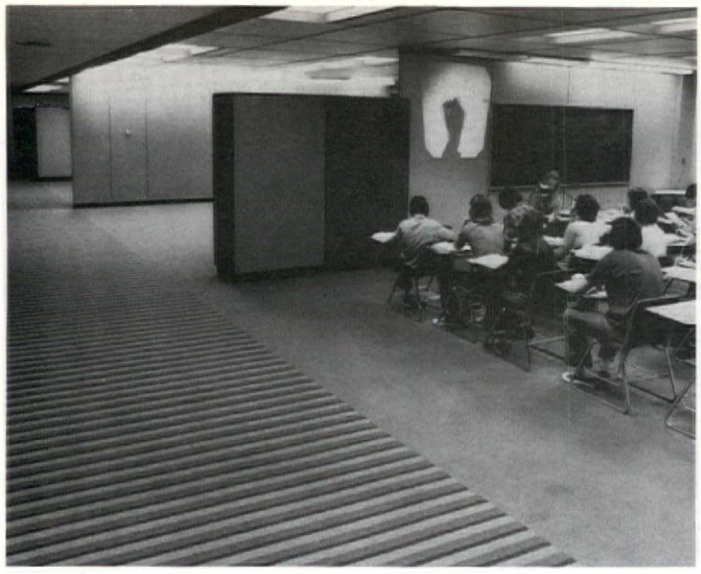
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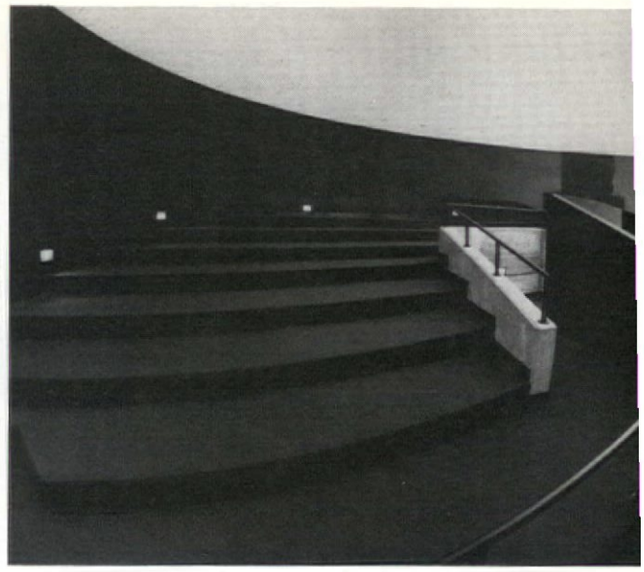
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hospitals *"Easy to clean as evidenced by a record of negative monthly cultures"*
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stores *"Carpet wears well—easy to walk on"*
E. B. Meyrowitz, Opticians, N.Y.C.

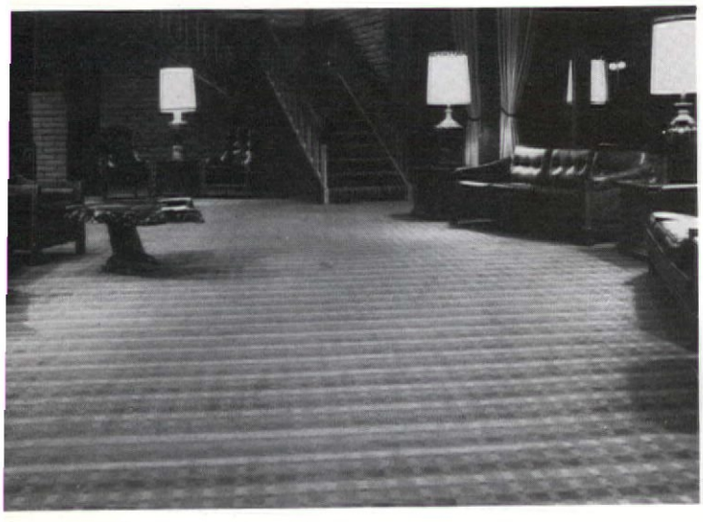
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It's a fact that some carpet fibers excel in one area of performance. Some in another. Creslan achieves a balanced blend of performance characteristics. For example:

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BIFMA to hold 2nd annual meeting in NYC

Business & Institutional Furniture Manufacturers Association (BIFMA) will culminate a series of three regional meetings with the Association's 2nd Annual Meeting, in New York City, to be held October 1, the Monday following Designer's Saturday.

The meeting, open to all furniture manufacturers not yet members, will take place at the University Club, 1 W. 54 St., and will start at 11:30 a.m., proceeding through lunch.

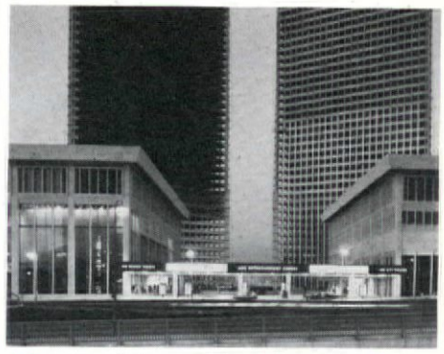
Executives of manufacturing firms who would like to attend should contact Eugene Eppinger, Executive Director, BIFMA, 2335 Burton S.E., Grand Rapids, Mich. 49506, 616/452-9292.

ABC's complex combines business with entertainment

The new ABC Entertainment Center, carrying a price tag of over $14 million, is designed to be a total business environment, providing 190,000 sq. ft. of office space, 180,000 sq. ft. of retail space. It is situated above the world's largest underground parking facility.

Outstanding building features include: up to 37,000 sq. ft. per floor; unusual office layouts which make use of high ceilings and mezzanines; electronic, high-speed elevators; refrigerated and filtered air conditioning system with zone controls; acoustical ceilings with recessed fluorescent lighting.

Environmental Research & Development, Inc. of California, will supervise ABC's office space planning program, assisting ABC in its leasing program by incorporating many features of the Entertainment Center into an interesting and stimulating office environment. In explaining the firm's approach to the project, Mitchell Leit, President of E.R.D., says, "The ABC Center is unique because it combines the best features of the entertainment industry with a total business environment."



ABC Entertainment Center, located at Century City, is dominated by the still-incomplete 35-story Theme Towers in the background. E.R.D. Inc. will supervise all office space planning for the Center.

Dr. Brothers and Baughman to speak at NHFL/Resources Council luncheon

A luncheon, co-hosted by Resources Council and National Home Fashions League, will be held October 15 at New York City's Hotel Pierre. Milo Baughman, Environmental Designer, and Dr. Joyce Brothers, Psychologist, will speak on the "Emotion Quotient: How Will Our Environment Score?" Special features will be a slide presentation by Baughman, and a psychological quiz by Brothers.

In addition, 150 product design entries for the Resources Council Product Design Competition will be on display at the luncheon, and attendees will be offered the opportunity to vote for the entry of their choice. A popular award will be presented as a result of the luncheon vote.

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8600-702 chrome-plated table, 36 x 36 x 29, gray plate glass top, matching 8333-870 chairs.

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6011-664 oval mirror, 19 x 37, classic frame, bronze-gold gilded, ¼-in. float glass center.



6011-661 rectangular mirror, 23 x 35. Swirl design frame, bronze-gold gilded, ¼-in. float glass center.

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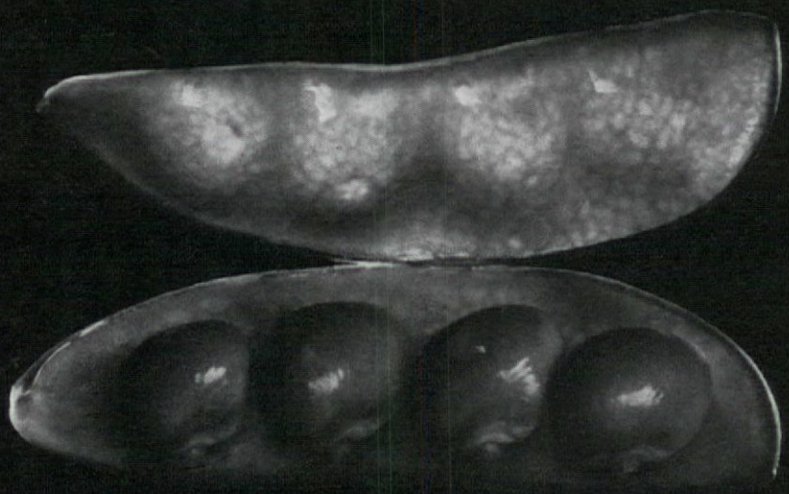
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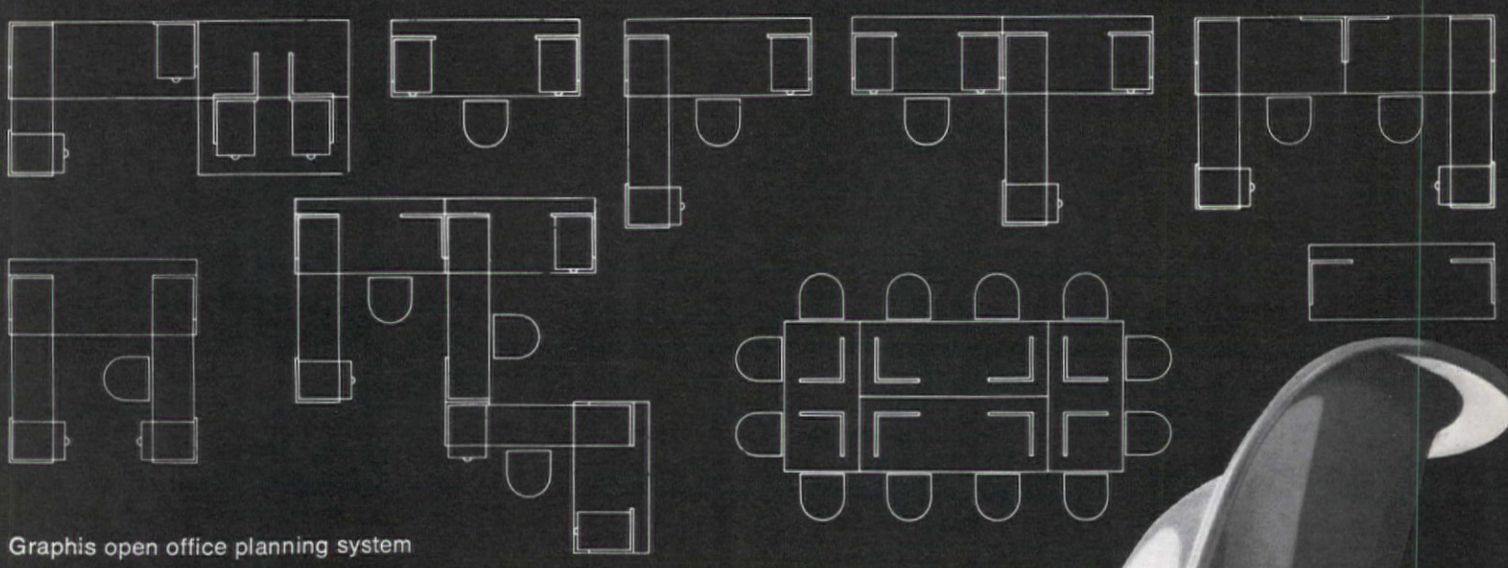
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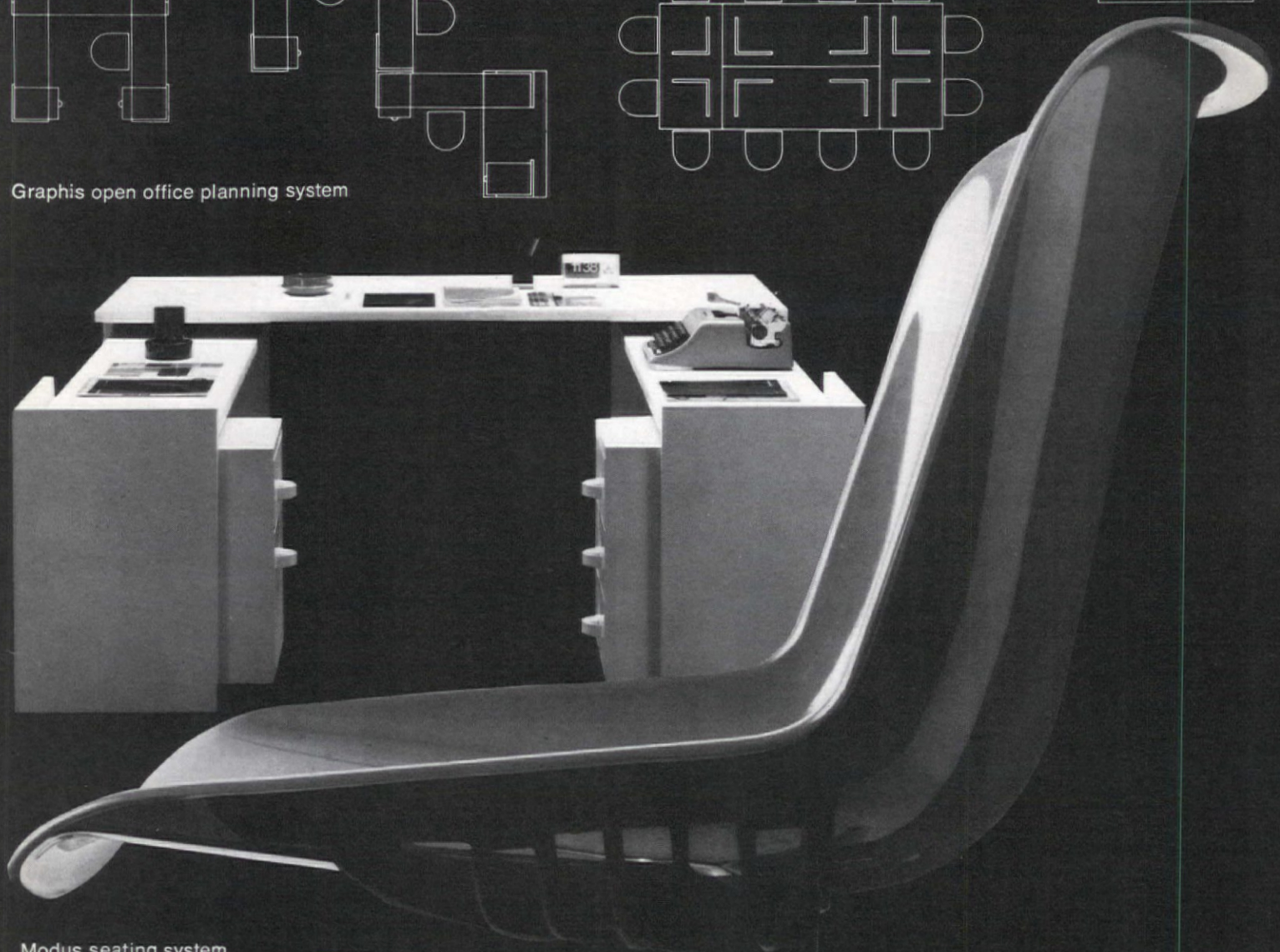
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The option play.

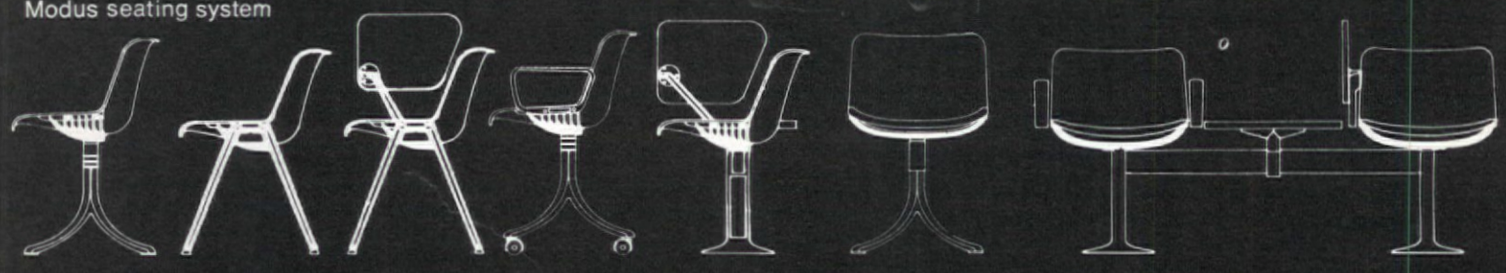
Tecno Collection Inc., introduces a beautiful way to meet the challenge of open office planning.



Graphis open office planning system



Modus seating system



The capacity of a system to solve any number of open office planning problems in an infinite number of ways is not only clever, it's beautiful as well. And that's the idea behind the Tecno Collection option play. The Graphis and Modus systems work beautifully together in hundreds of configuration options affording you a combination of great new designs and ultimate flexibility.

For product information on Graphis, Modus and the complete Tecno collection, write: Tecno Collection Inc., Dept. T, 595 Madison Ave., New York, New York 10022 or phone (212) 421-4840. Additional showrooms: Boston, Dallas and Miami. Sales offices: Atlanta, Dayton, Denver, Houston, Philadelphia, San Juan, St. Paul, Seattle and Washington, D.C.

Tecno Collection Inc.

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Office furniture made of solid wastes aids energy crisis

A business office suite made from recycled solid wastes, designed by Bruce Monical of Evans-Monical Inc., Houston, and sponsored by Browning-Ferris Industries, Inc., Houston, was recently unveiled at BFI's Center for Environmental Technology.

"The technology is available today to recover all reusable resources from our wastes," said John Vanderveld, Jr., Senior VP/Chairman of BFI's Center for Environmental Technology, "and as the economics of and demand for reclaiming and transporting secondary material achieve parity with virgin materials, we expect the demand for resources recovered from our nation's wastes to increase."

Measuring 15 by 40 feet, the office suite was constructed primarily for use as a convention and trade show exhibit and contains desk and desk chair, three side chairs, a sofa, two lounge chairs, a coffee table, two end tables with lamps, and several ash trays, planters, and other miscellaneous decorative pieces. Walls consist of 16 four-by-eight-ft. panels composed of paper, glass, and cloth.

Products used in the setting include waste paper Upson Board in the frames of all the furniture; aluminum for chair frames, reclaimed from melted-down auto pistons; and waste glass, used to make Envirite, and Thixite. These two products formed table tops, planters, wall panels.



Desk base is made of laminated fiber board, top of a ceramic type of material that is primarily old beer bottles.

Furniture for Reception Rooms, Lounge Areas

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R_2M_2 Enters Contract Market

An important supplier of contemporary home furnishings, Raymor/Richards, Morganthau & Moreddi has announced its entrance into the contract field with a complete collection of decorative accessories, lighting fixtures, furniture, wall systems, artificial plants. A separate sales force of independent representatives is being assembled to market lines from Avanti Wall Systems, Howard Miller, David Morgan Ltd., Tom Tru, and Simmons Ltd. of Canada. Headquarters for the contract division will be at 734 Grand Ave., Ridgefield, N.J. 07657.

Atlanta Mart reorganizes management team

Atlanta Merchandise Mart has revamped its management team, naming Don MacConaugha, of Portman Properties, President, replacing John C. Portman, Jr., who has become Chairman of the Board of the Atlanta Mart. Other changes include the promotion of William C. Conway, former Executive Director of Marketing, to General Manager, and the appointment of Charles L. Windham to the position of Consultant to Management.

This administrative realignment is the first step in preparation for a more active participation in the promotion and market affairs of the industries represented in the Atlanta Mart: Home Furnishings, Floor Covering, Gift & Decorative Accessories, and Apparel.

Architects: Minoru Yamasaki and Associates, Troy, MI; Emery Roth & Sons, New York. General contractors: Tishman Realty & Construction Co., New York.

Jute fills tall orders

All tufted carpets in World Trade Center public areas have Jute-on-Jute backing. Carpets meet stringent safety codes.

The strict fire safety codes of both the City of New York and the Port Authority were met. The Port Authority of New York and New Jersey also conducted its own tests for the World Trade Center installation, probably the most rigid for carpets on record. The tufted carpets which passed these tests, including flammability and smoke results, have jute primary and secondary backings. These carpets were installed in the public areas throughout the 110-story towers, concourses and satellite buildings . . . one of the most demanding assignments possible.

Jute does not form dangerous synthetic "hot melt" particles under intense heat. It offers carpets many other advantages such as superior installability, tighter seaming through affinity to hot-melt tapes, additional strength and "body," and more secure bond when glued to subflooring.

For the safety, performance and quality you want in tufted carpets, make it Jute for both primary and secondary backings.

WRITE FOR ARCHITECTURAL GUIDE SPECIFICATION AND CASE HISTORIES ON DIRECT GLUE-DOWN OF JUTE-BACKED CARPETS.

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We've liberated laminates and let them shine all over our quality-crafted line of distinctive office furniture. Each series reflects a TECTURA custom creation. And our standard models may be ordered in hundreds of versatile, durable laminated finishes to highlight any office decor. Get to know TECTURA. We mean business. Visit our permanent showroom in the EXHIBITORS BUILDING, across from the MERCHANDISE MART, in Chicago. Or write TECTURA, INC., 2929 Mobile Drive, Elkhart, Indiana 46514.

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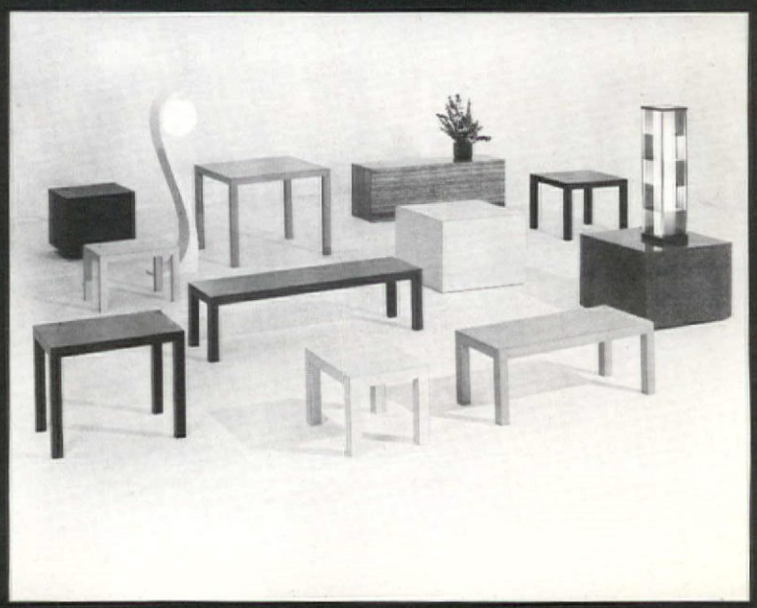
2000 Series



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1000 Series



Read our book.

In times past American Seating was known for its well built, dependable all purpose seating and tables.

But times change.

And so have we.

For 1974 American Seating brings together the results of several years commitment to fashioning a new profile in the contract furnishings field.

With a notable array of designer originals for the office, waiting room and conference environment.

With a totally integrated, comprehensive new fabrics program of custom nylons, leathers and vinyls.

With a corporate eye to the imaginative blending of function and high style, featuring the creative input of some of the world's foremost independent designers.

For a closer look at the shape of things to come, read our book. Allow yourself one pleasant surprise in a handsome binder.



Write American Seating, Dept. C-942A, Grand Rapids, Michigan 49504 or visit Space 1698, Merchandise Mart, Chicago

Laurels from IBD for industry leaders

Institute of Business Designers has announced the following 1974 industry awards: James Bidwill, Executive Director of Contract Furnishings Council, Program Coordinator of NEOCON, has received the 1974 IBD Outstanding Achievement Award, "in recognition of his continuous efforts in connection with the development of a national contract market in Chicago."

Len Corlin, Editor/Co-publisher of CONTRACT Magazine, was named recipient of the Institute's 1974 Professional Recognition Award, for "outstanding contribution to the development of the contract industry."

In addition, IBD has elevated three of its members to Fellowship status, the first to be so honored. They are Jeanne Baldwin, Topeka, Chairman of the National Board of Trustees; Charles S. Gelber, New York, President Emeritus of the organization; and Leon Gordon Miller, Cleveland, active in the organization since 1963.

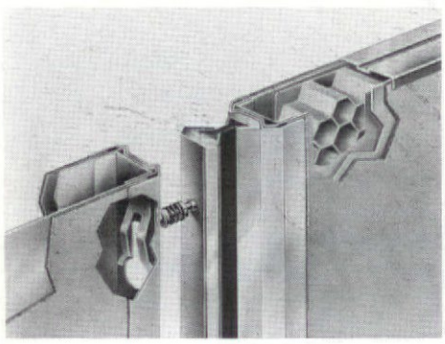


Charles S. Gelber (r.), President Emeritus of IBD, presents the Institute's Outstanding Achievement Award to James Bidwill of the Merchandise Mart, in honor of Bidwill's performance as NEOCON coordinator.



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flexible screen systems



Totally adaptable for today's office landscape concept. Panels are 68" high and feature a flexible hinge joinery system. These flexible, free-standing panels are offered in a wide choice of surface coverings including carpeting, plastic laminated wood grains, and enameled colors. Other heights are available . . . all COM furniture components can be adopted to the system.

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Mergers: Employees buy Canadian firm

• Stephen-Black Co., manufacturer of residential dual-purpose furniture, and Duo-Bed, manufacturer of commercial and institutional dual-purpose furniture, both subsidiaries of Coronet Industries, have been merged into a new company, Duo-Bed, Inc. National headquarters will be located in Cerritos, Calif.

• Cumberland Furniture Corp. has acquired the assets of Orsenigo Furniture Co., Inc., manufacturer of an extensive desk and cabinet line. Eugene Orsenigo, Jr., former President of Orsenigo, will serve as Vice President of Cumberland, responsible for the marketing functions of both companies.

• The employees of Curtis Products Ltd., Coburg, Ontario, successfully purchased 100 percent of the shares from Steelcase Canada Ltd., a subsidiary of Steelcase, Inc., Grand Rapids, Mich.

Expansions: Inn Keepers-Dohrmann sweeps West Coast

• Inn Keepers-Dohrmann, expanding rapidly on the West Coast, has opened three new sales offices and relocated company headquarters to Hollywood, Calif. A major new showroom-warehouse at 2501 E. Vernon Ave., near Los Angeles, will serve as Los Angeles headquarters for the firm's distribution sales division. The new San Francisco site, to be located in the Gibralter Business Center, 2150 Army St., will open late this fall. The firm's new regional sales office, located at 2030 S.E. 7 Ave. in Portland Ore., will serve the institutional supply market in Oregon, Idaho, and southern Washington.

American Seating's Solar® Table Group

Round, rectangular or square tables in luxurious top patterns and colors. Supported by gracefully curved triangular steel columns of polished chrome or bronze.
The Solar Table Group. An innovative blend of sculptured design and quiet strength to enhance any dining or conference environment.

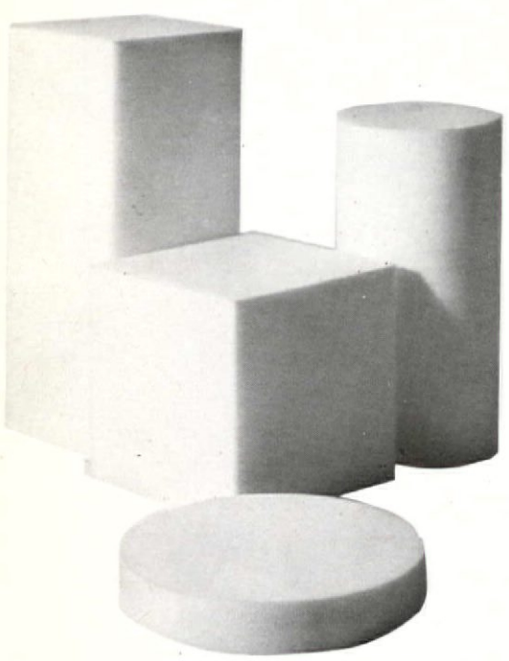


Write American Seating, Dept. C-1065, Grand Rapids, Michigan 49504 for literature or visit Space 1698, Merchandise Mart, Chicago

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SOME STRAIGHT FACTS ABOUT SAFECREST* SUPERFOAM

the foam that begins where latex leaves off.



Safecrest Superfoam is the product of totally new high resilient foam technology. It is designed to meet the ever-increasing demands placed on cushioning materials by both the consumer and legislative agencies. Safecrest combines the luxurious comfort of latex, with flammability properties closely reaching neoprene, plus the added advantage of smoke generation (1/30 that of neoprene) and the toughness and durability of conventional urethanes. This unique combination of properties makes Safecrest an unbeatable cushioning foam.

Comfort

The established industry leader in comfort has long been Latex foam. In testing Safecrest against latex almost identical Instron comfort curves are drawn. The best way to translate comfort features of foam is to try it. Safecrest possesses the initial soft or delicate feel that is preferred yet it will not bottom out. This enables Safecrest to be used with comfort by lightweight and heavyweight alike.

Flammability characteristics

The flammability of cellular materials is much in the news today. We are not making extravagant non-burning claims for Safecrest. Safecrest Superfoam will burn under the right conditions (as most organic materials will), but it's properties in this important safety category closely reach cellular neoprene the recognized leader in this field, with smoke generation properties 1/30 that of neoprene.

Other important properties of Safecrest include

Tensile strength — Instron readings of 18 psi, and elongation of 180%.

Compression set — 50% deflection readings of < 5 and 75% readings of < 10.

Tear strength — Instron reading of 2.0 pli.

Availability — the Safecrest line is available in a wide range of compressions from 10 to 150. The new Crest manufacturing facility is geared to handle your most demanding needs. Call us at 201-641-9030 for further information and price quotations.

*Safecrest is a trademark of Crest-Foam Corp.

Crest-Foam Corp.
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(201) 641-9030

Circle No. 27 on reader service card.

Coral of Chicago gives you color unlimited for Show Places with Verel®



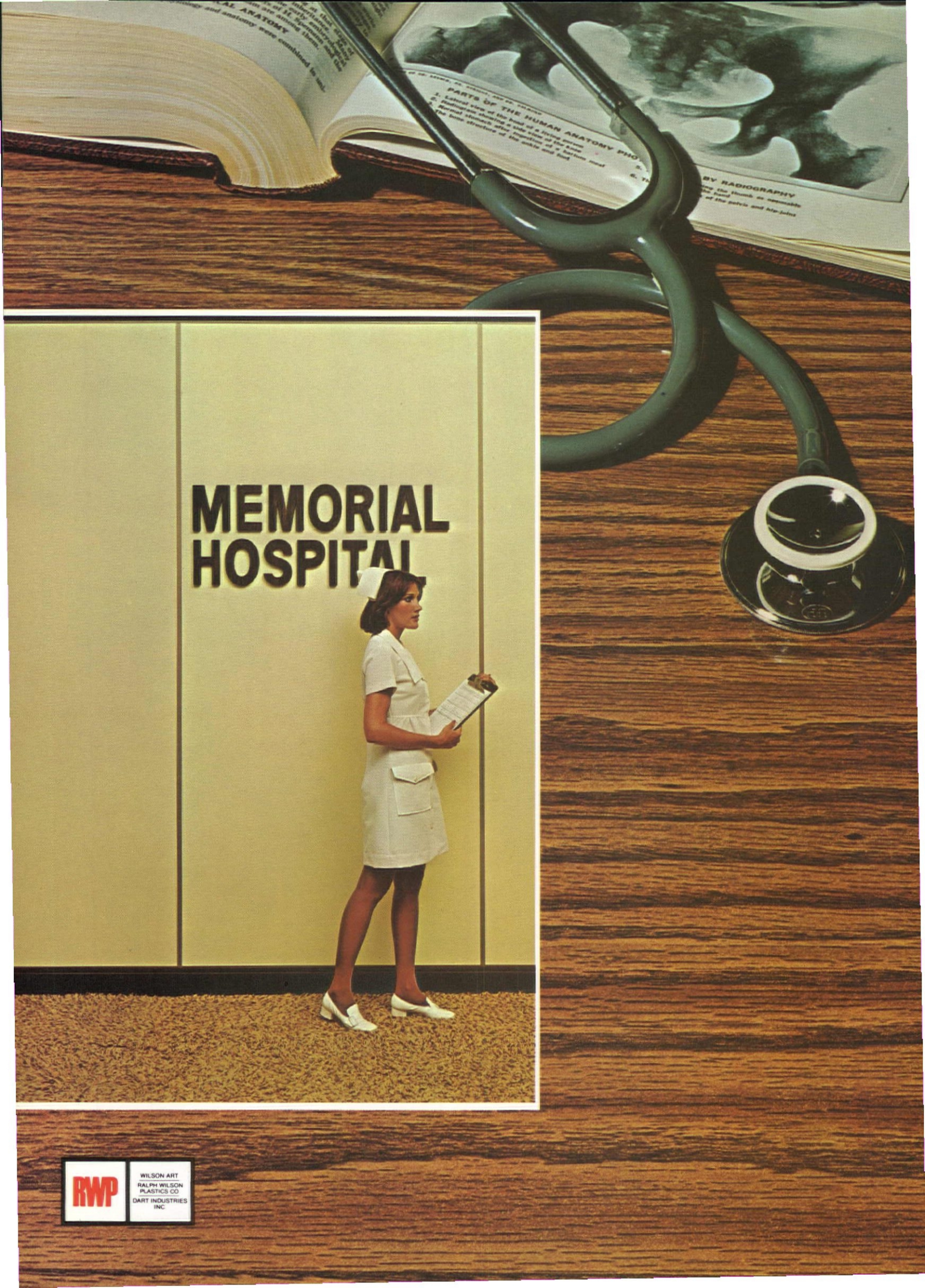
With **Coral of Chicago** casement fabrics, one show place leads to another. Let your imagination run wild with their exciting range of colors, textures and styles. In blends of 70% Verel modacrylic, 30% rayon. Verel provides flame resistance, dimensional stability and draping ease. Specify casement fabrics with Verel from Coral of Chicago at these locations:

Chicago (312) 225-5800
Minneapolis (612) 332-0401
Denver (303) 388-0953
Detroit (313) 435-6635
Washington, D.C. (301) 881-1188
Boston (617) 266-5612
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EASTMAN CHEMICAL PRODUCTS, INC., a subsidiary of Eastman Kodak Company,
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Verel is Eastman's trademark for its modacrylic fiber. Eastman does not make fabrics and therefore makes no warranties with respect to such products.

Kodak

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RWP

WILSON ART
RALPH WILSON PLASTICS CO
DART INDUSTRIES INC

With Wilson Art... design control and cost ratios work beautifully together.

When you specify Wilson Art, you specify more than a product. You give yourself the latitude of a total approach to design. With Wilson Art you control the whole design: walls, doors and casework coordinate, contrast or match—just as you want them to.

With more than 150 woodgrains, solids and patterns to select from, you can achieve exactly the effects that you design. And at a ratio of initial-to-ultimate cost that is its own attraction!

Walls

WILSONWALL
PANELING SYSTEMS

You can specify any of four Wilsonwall systems. Each comes in the full range of Wilson Art woodgrains and solids for coordination with furniture and fixtures surfaced with Wilson Art laminated plastic, and with Dor-Surf door facing. You maintain design control.

System 110 accents the panels with laminated-plastic reveal strips. System 210 has a standard V-groove joint system. System 310 uses concealed aluminum mounting hardware that simplifies installation in new construction and remodelling, and gives the appearance of a continuous surface. System 610 has a Class-IA fire-hazard classification. And all Wilsonwall systems include a full line of coordinated moldings.

With Wilsonwall systems from Wilson Art, design control and cost ratios work beautifully together.



Doors

DOR-SURF®
DOOR FACING

Doors are an integral part of your design. Allow them to work beautifully with your Wilsonwall systems by specifying Dor-Surf — impact-resistant extra-thick Wilson Art laminated plastic surfaces for doors. Dor-Surf helps you maintain design control in economical, durable, maintenance-free doors that never need kick- or push-plates. Match, contrast or coordinate with your Wilsonwall systems for complete design integrity.

With Dor-Surf from Wilson Art, design control and cost ratios work completely together.

Casework

WILSON ART
LAMINATED PLASTIC

Preserve complete design control by specifying Wilson Art laminated plastic for all casework, furniture and fixtures. Spill-, stain- and scratch-resistant Wilson Art gives you the functional quality you need and the aesthetic effect you desire. Select from over 150 solids, woodgrains and patterns in a variety of surfaces; realize the totality of your design with ideal cost ratios.

With casework surfaced with Wilson Art, design control and cost ratios work practically together.

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AID-designed rooms spotlight American Mart products

One of seven rooms designed for the American Mart by AID designers, this conference lounge provides designers, architects, specifiers, contractors, and clients with a comfortable area in which to confer, study blueprints, relax.

Designer Sally Wynn joined six other designers in using home furnishings lines available at the Mart, usually in the moderately priced range, to create the sixth-floor arrangement of rooms.

The project's main objectives were to point out that, one: "Good taste needn't be overwhelmingly expensive," and two: to show the nation's furniture retailers how such furniture can look if it is properly displayed.



New assignments: Western Contract Furnishers gets $100,000 job

Gart Urban Associates, Inc., headquartered in Coral Gables, Fla., will design sales pavilions and community graphics for two new Gulfstream Land & Development Corp. projects, Jacaranda, located in Ft. Lauderdale, and Tuscawilla, northwest of Orlando. . . . **Western Contract Furnishers,** San Francisco-based firm, has been awarded the design and furnishings contract for total refurbishment of the corporate offices of Baldwin & Howell Inc. Helen Noakes, AID, has been appointed account executive for the 8,000-sq.-ft. project. Total furnishings budget is $100,000. . . . **Hendrick & Mock Architects,** San Francisco, will design the new 12-story Atlas Galleria Hotel in Newport Beach. In addition to guestroom and atrium lobby, the complex will house meeting facilities, restaurant, and extensive recreational space. Completion of the project is scheduled for late 1975. . . . **Scope,** Philadelphia-based space design firm, will design new offices for Cardiology Associates, Inc.

If you buy or specify interiors, you should know about The Chrome Dimension.

Why? Because you can use it for furniture, framing, shelving, and anything else requiring a combination of durability, beauty, and unique design.

The Chrome Dimension is the versatile system that includes three sizes of rugged 16 gauge chrome-finished steel tubing (3/4", 1" and 2" square). You assemble it quickly and easily with the amazingly simple Rocker-lok®* and Wedge-lock** fittings that are part of the system. No more worries about bolting, welding, special supports, or expensive tooling!

Want some ideas on how The Chrome Dimension can help you create exciting interiors? Write on your company letterhead for your free copy of our colorful 32-page idea book. You'll see just a few of the many structures you can create with chrome. Supply is limited. Better mail your request today!

* Patent Pending
** Patent No. 3,089,716



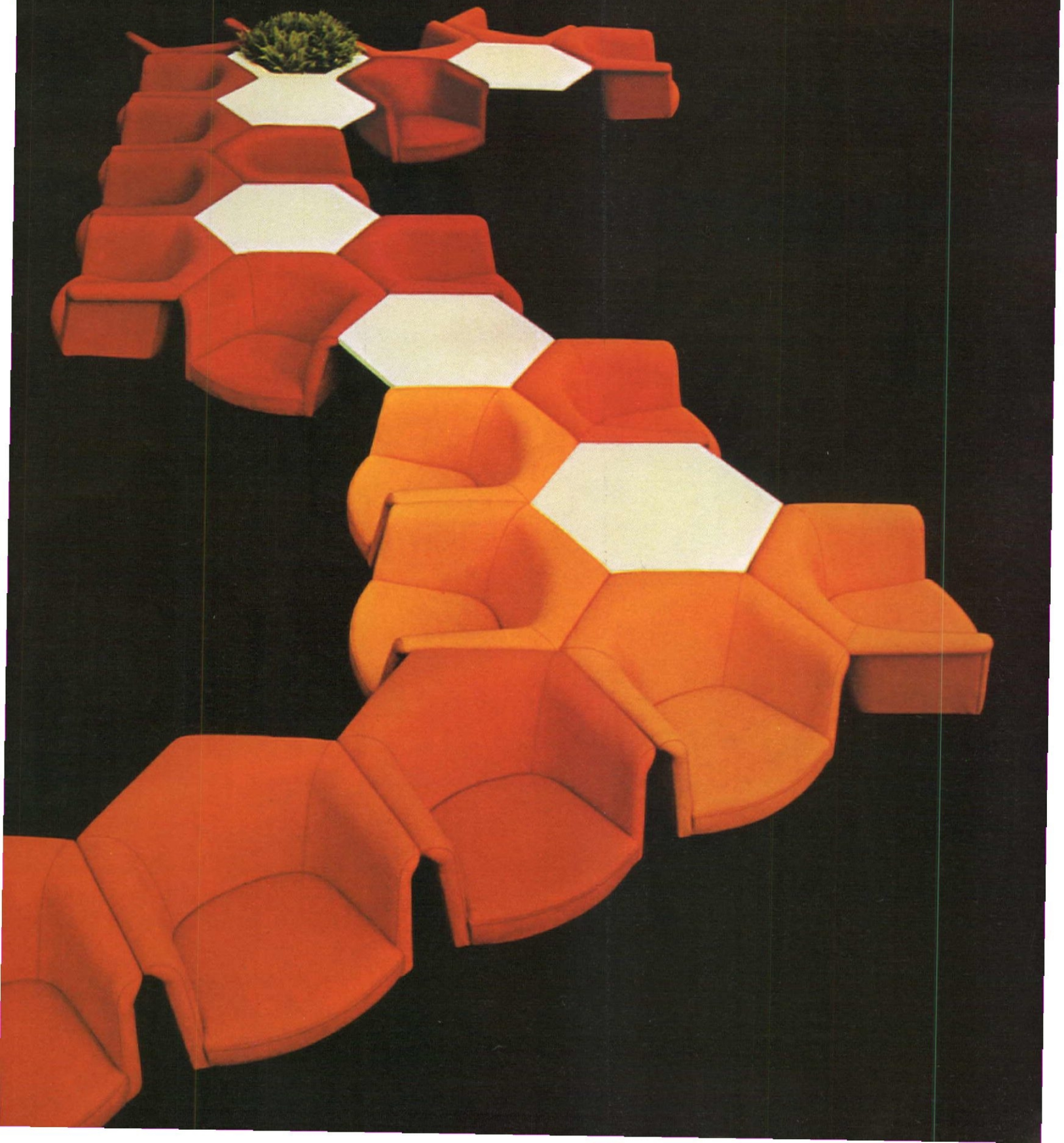
KASON Fixture-Ware Division
Dept. C, Binghamton, New York 13902

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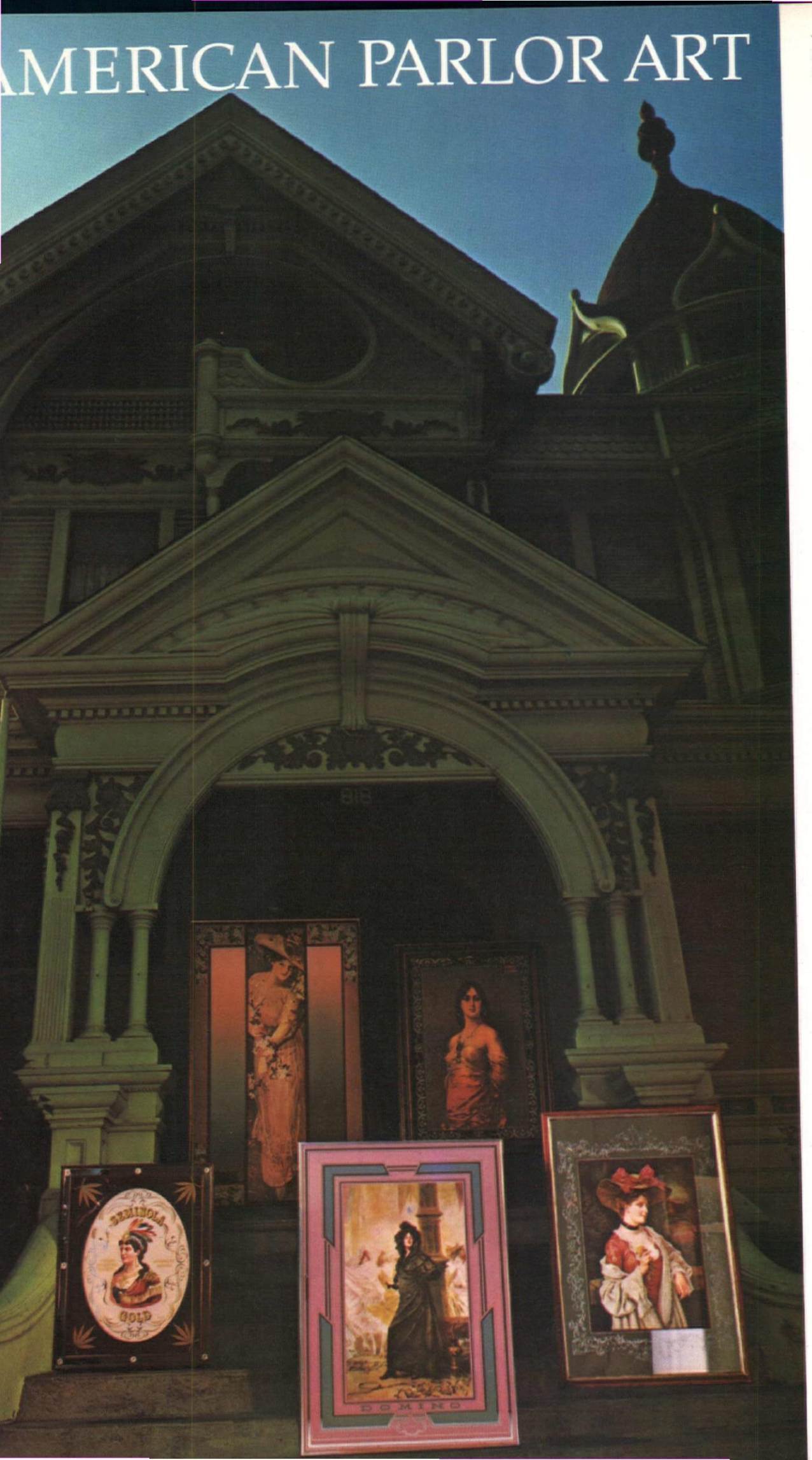
If your business requires seating, think of La-Z-Boy

No matter what business you're in, take it from Don Shula, you could use a La-Z-Boy around the place. Or a lot of them. Because La-Z-Boy makes chairs so comfortable, people almost never want to get up. From the desk set executive La-Z-Boy to our Rockers, Recliners and Hi-Los, sitting is a pleasure. It's so nice to have a La-Z-Boy around the house. Or the office. Or the motel. Or the hotel. Or...

See your La-Z-Boy® dealer now. For free color brochure and the name of the dealer nearest you, write: La-Z-Boy Chair Company, Contract Division, Dept. C11, Monroe, Michigan 48161.

La-Z-Boy
THE CHAIR PEOPLE™

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An elegant color portfolio with further information about these and other of our fetching damsels is available at a nominal cost of $2.00. Please write or call

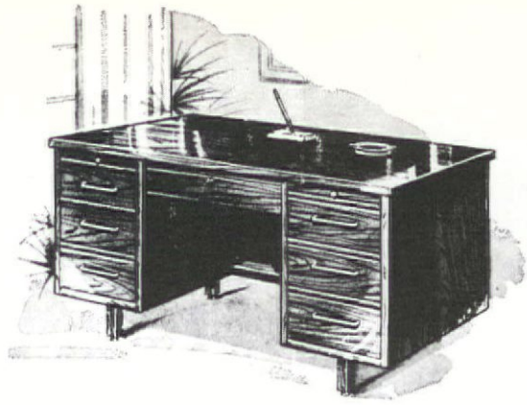
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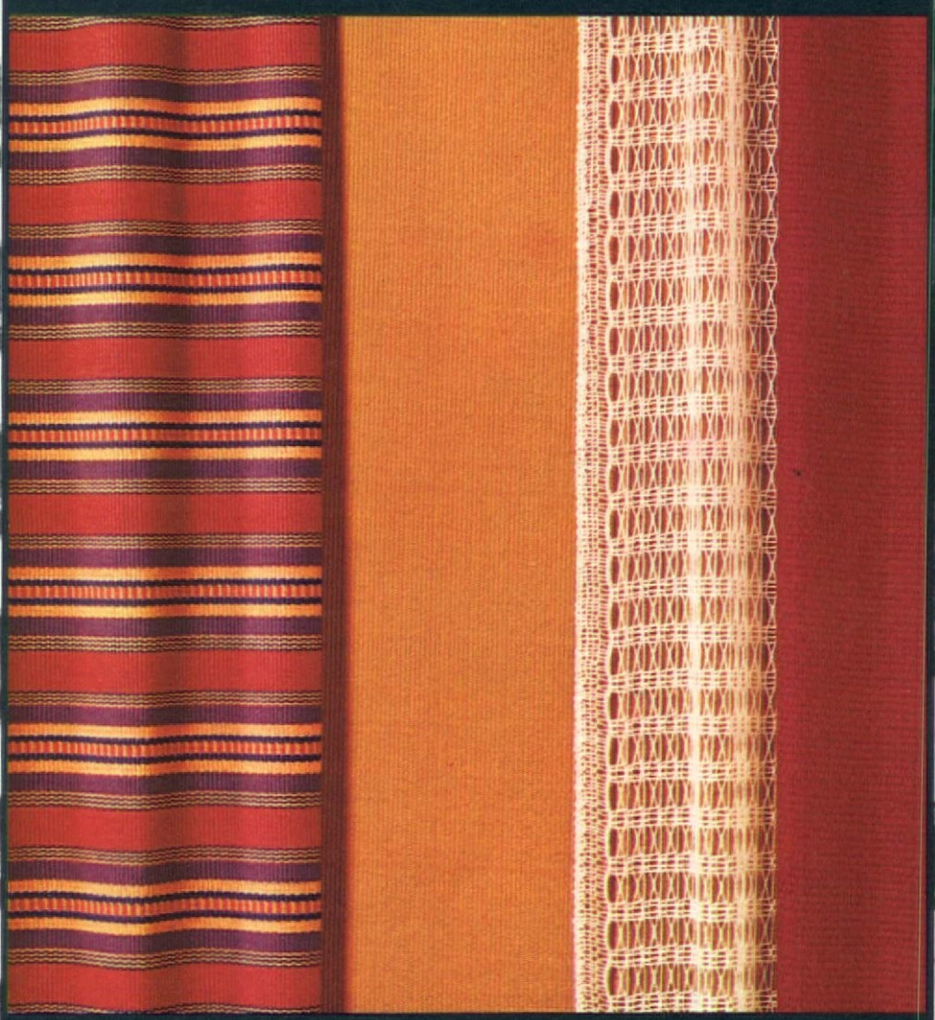




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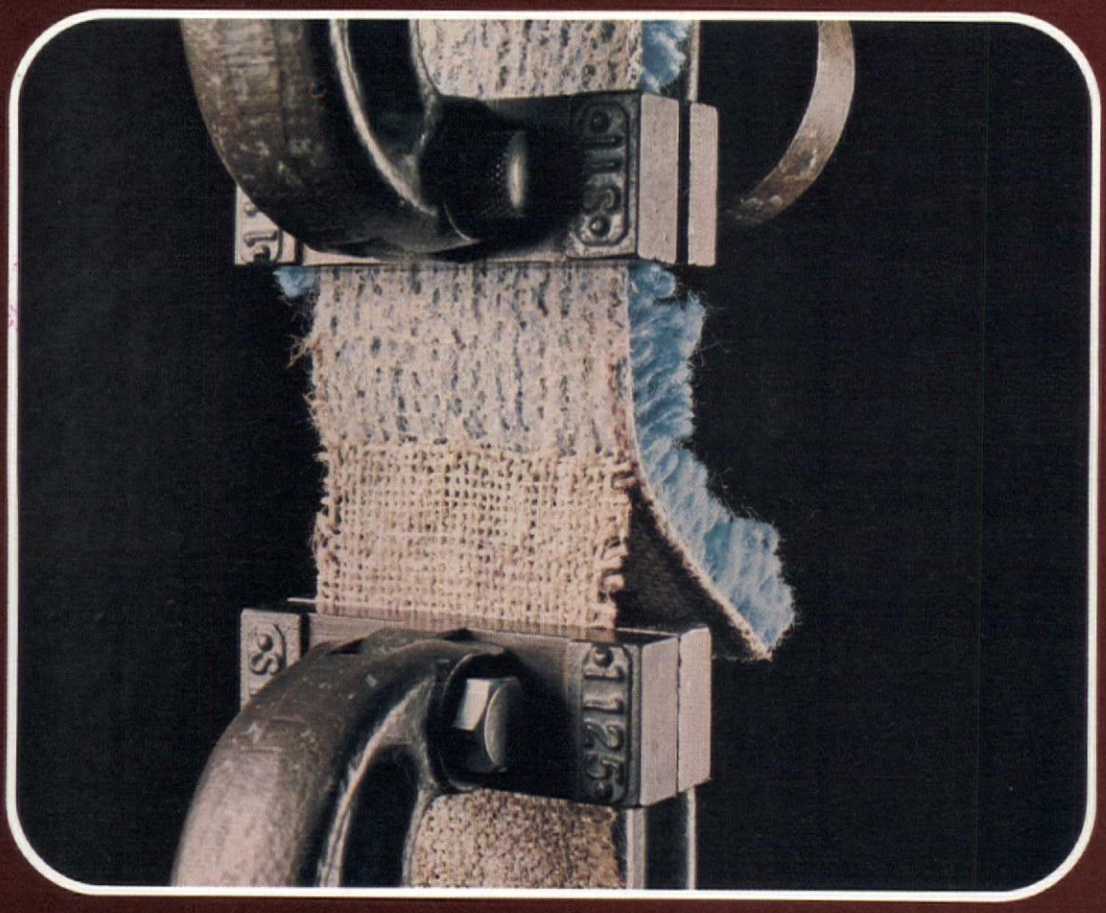
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A Carpet that passes our Delamination Performance test is ready for service in any restaurant or hotel.

Carpets that cover hotel or restaurant floors have to stand up to a steady onslaught of traffic. To make sure that carpets of Dow Badische fibers and yarns can take **anything** the service personnel—or guests—dish out, we performance-test them in our lab first.

Our Delamination test, for example, employs a rugged stress-strain Instron tester that measures the force required to break the latex bond between the primary structure and secondary backing of a carpet. A high performance is required to assure resistance to separation caused by rolling heavy loads over the carpet. Only carpets that get a high rating pass our inspection.

This is just one of eight tests we put carpets through before they can carry the Dow Badische Performance Certification label in the marketplace. We also test them for tuft bind strength, flammability, static generation, light fastness, compression and abrasion resistance, wearability and appearance retention.

If a restaurant or hotel is on your carpet specifying list, look for carpets that carry the Performance Certification label. You can be sure they are ready for service. Write for our Contract Carpeting Selection and Specifications Guide.

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CONTRACT WORLD: PEOPLE / NEWS

Larry Stewart, Manager, Florida Div. Inn Keepers Supply Co., has been promoted to Vice President, Eastern Div. In his new position, which coordinates activities in Lakeland, Florida, and Atlanta, Georgia offices, Stewart will oversee Inn Keepers Supply sales for Florida, the Carolinas, and Georgia.

The election of Harry Gilbert and Thomas Christoph to Vice Presidential positions has been announced by Bigelow-Sanford, Inc. Gilbert will now head the Controller Division; Christoph will assume responsibility for Corporate Systems.

William W. McTyeire III has been appointed President of Birmingham Ornamental Iron Co. following the retirement of his father, William W. McTyeire, Jr.

Jack Bettridge has joined Monticello Carpet Mills as Assistant Marketing Manager. In his new position, Bettridge will report to Bob Tetrick, Marketing Manager, and be based in New York City offices.


McTyeire


Winnan


Paton

Cathy Winnan has been advanced to District Sales Manager for Isabel Scott Fabrics Corp. Her new duties include total administration of sales in Illinois, Indiana, Wisconsin, with special emphasis on the Chicago area.

J. L. Hudson Co. announces the opening of Western Michigan Branch, Hudson Contract Div. Located in Grand Rapids, this is the first Hudson branch to be specifically devoted to contract furnishings. It will operate — under the direction of Clem Nicoloff, General Manager, Contract Div. — as a combined showroom/administrative office facility.

William G. Conway has been appointed Executive Director of Marketing for Atlanta Merchandise Mart. In this newly created position, Conway will be responsible for promotional activities, public relations, advertising, and leasing for all segments of the industry represented in the Atlanta mart facilities.

E. T. Barwick Industries announces the election of A. J. Paton as President. Paton, former Executive Vice President, succeeds E. T. Barwick who remains as Chairman of the Board.

Henry Brandler, President L. A. Period Furniture, Div. Singer Co., has been elected to the Presidency of the Los Angeles Home Furnishings Mart. His predecessor, Herman Kranz has been elevated to the newly created post of Chairman of the Board.

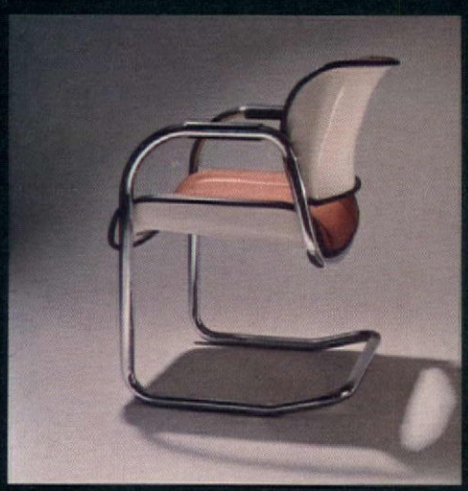
Guy Norman, President of Guy Norman, Ltd., has announced the formation of a design collaborative with Henry End Associates, Miami.

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We're honored. By the AID and NSID. Their 1st International Contract Product Design Award was presented at NEOCON 6 for outstanding design to only two seating groups, both from Harter. This one, the 2500, had also been cited by the IBD earlier.





The only other seating group honored by AID/NSID was our KOE-10. It and the 2500 Group can be seen at Harter showrooms and in fine interior installations everywhere. Join us during Designer's Saturday at 919 Third Avenue for a fresh look at seating.



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The Quantum System separates space into work modules.

And makes them work.





The lateral file has always been the space saving answer. Now it is more. Now it is the Quantum System.

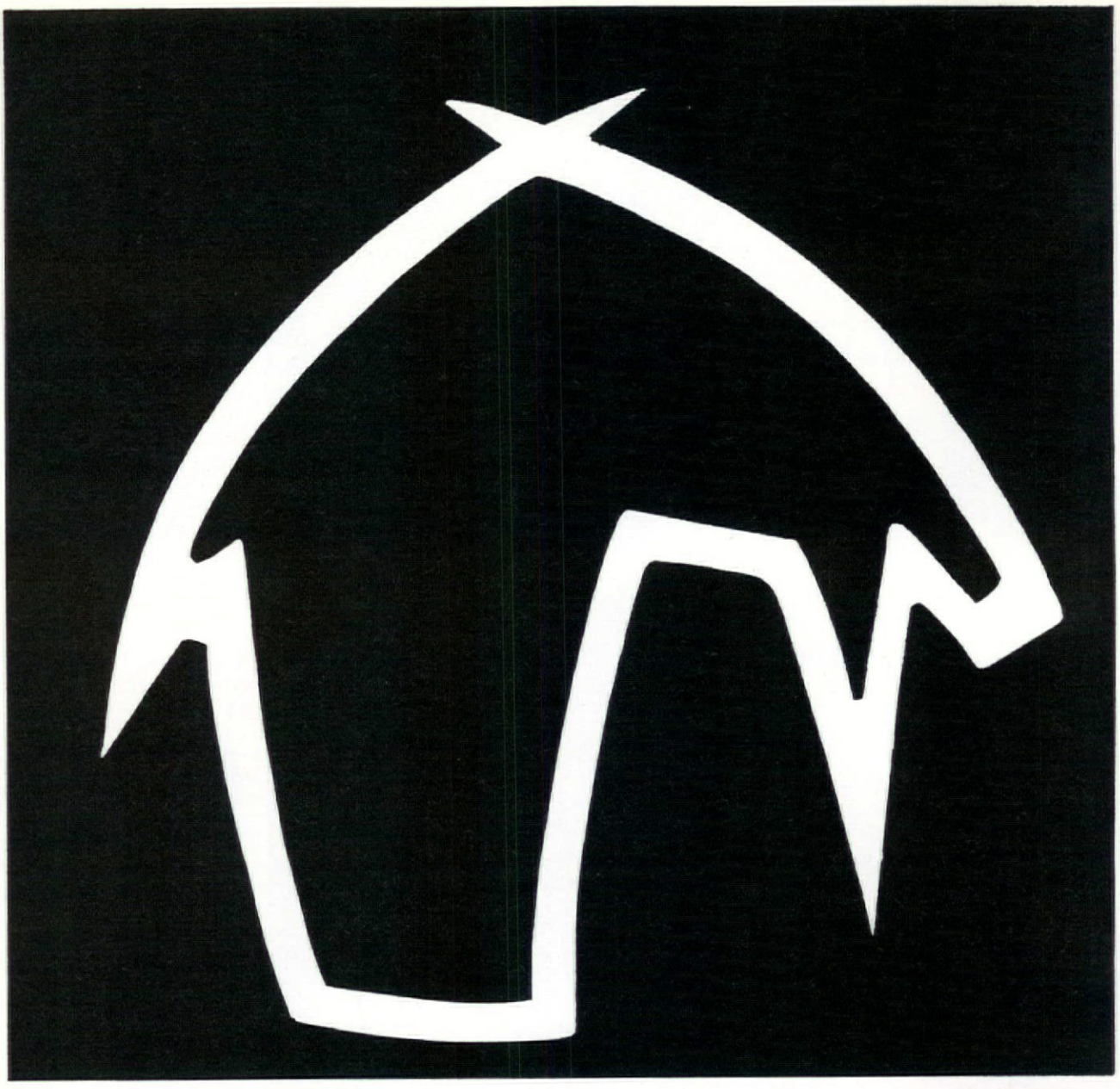
The Quantum System is a dynamic system of filing, storage and work modules with unlimited possibilities for increasing office efficiency.

Consider attractive, aesthetically correct space dividers that also contain filing, wardrobes and storage cabinets. Add to these, work modules with provisions for communications centers and writing or machine surfaces. You now have some idea of the versatility of the Quantum System.

The entire Quantum System and how it can work for your clients is detailed in our new brochure. Ask your GF representative for a copy, or write: GF Business Equipment, Inc., Youngstown, Ohio 44501 or Toronto, Ontario.

GF Office Furniture Systems
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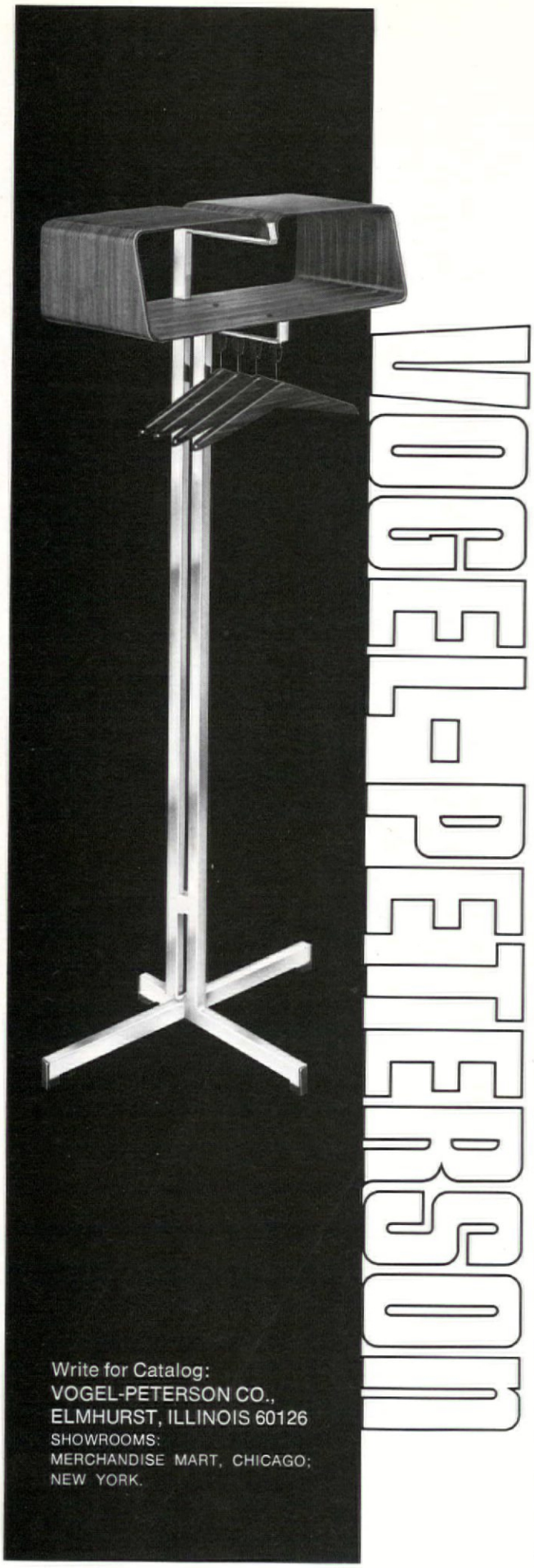
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The Durango a functional, durable motel-hotel furniture grouping in the Mediterranean style. Oak solids and veneers are used with warm brown distressed finished and brown leather pattern high pressure plastic laminate tops. A complete line of case pieces with matching tables and seating is available. Color catalog on request.
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COMING EVENTS

1974

September 9-12. INFO 74. Coliseum, New York City.
September 21-25. Woodworking Machinery & Furniture Supply Fair. Fair & Exposition Center, Louisville, Ky.
September 29-October 2. 14th Annual Convention, Western Floor-Covering Association. Caesars Palace, Las Vegas.
October 1-3. Annual Meeting, Industrial Designers Society of America. Copley Plaza Hotel, Boston.
October 13-17. Chicago Casual Furniture Market. American Furniture Mart, Merchandise Mart, Chicago.
October 13-21. San Francisco International Design Show. The Showplace, San Francisco.
October 14-18. Fourth Annual Come to the Marketplace, Member showrooms, New York.
October 18-19. Seventh Annual Designers' Saturday, Member showrooms, New York.
October 18-25. Fall Market. Southern Furniture Market, High Point, N.C.
October 19-20. Octoberfest Openhaus. Contract showrooms, Merchandise Mart, Chicago.
October 19-22. NOPA, National Office Products Association Convention & Exhibition, Chicago.
October 23-26. Annual Convention Architectural Woodwork Institute. Waldorf-Astoria Hotel, New York.
October 27-28. Homefurnishings, Gifts & Accessories Market Days, Dallas Market Center, Dallas.
October 29-31. Second International Nonwoven Fabrics & Disposables Exposition & Conference, IDEA 74, New York.
October 30-November 3. Annual Convention Furniture Manufacturers Assoc. of California, Rancho Bernardo, San Diego.
November 11-13. Annual Meeting, National Electrical Manufacturers Association. Hyatt Regency O'Hare, Chicago.
November 11-14. 59th National Hotel & Motel Educational Exposition, New York Coliseum.
December 3-6. AH&MA Annual Convention. Caribe Hilton, San Juan.

1975

January 10-13. Combined Winter Floorcovering Market. Los Angeles Home Furnishings Mart, Los Angeles.
January 12-17. Winter Market Week. Los Angeles Home Furnishings Mart, Los Angeles.
January 15-17. Dallas Contract Show, Dallas
February 1-3. Winter Market. Denver Home Furnishings Mart, Denver.
February 9-13. Executive Management Seminar, National Office Products Association. Wigwam, Phoenix, Arizona.
February 11-13. Contract Marketplace—New York, Americana Hotel, New York.
February 21-24. American Association of School Administrators Convention. Dallas Convention Center, Dallas.

Foreign Trade Shows 1974-1975

September 3-6. Northern Floor Coverings Fair. Harrogate, England.
September 20-25. Milan Furniture Fair, Milan.
November 5-7. National Interior Design Show. Exhibition Park, Toronto.
January 18-22. Luxpo Copenhagen '75. Bella Centret Mart Building, Copenhagen.

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Division of Eldon Industries, Inc.

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Company & Address _____

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City _____

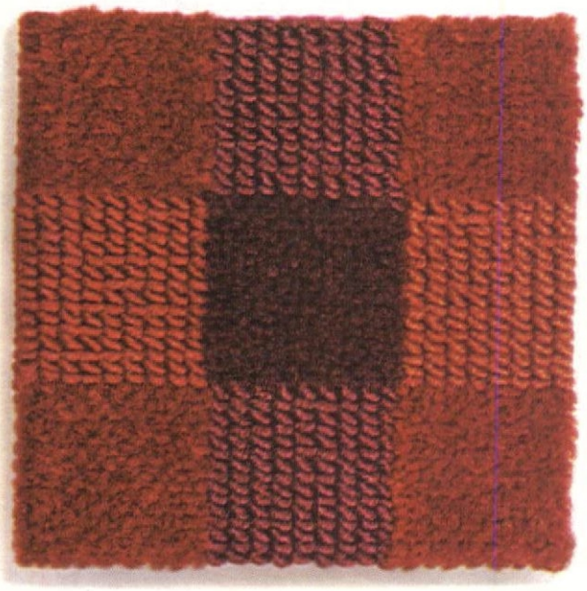
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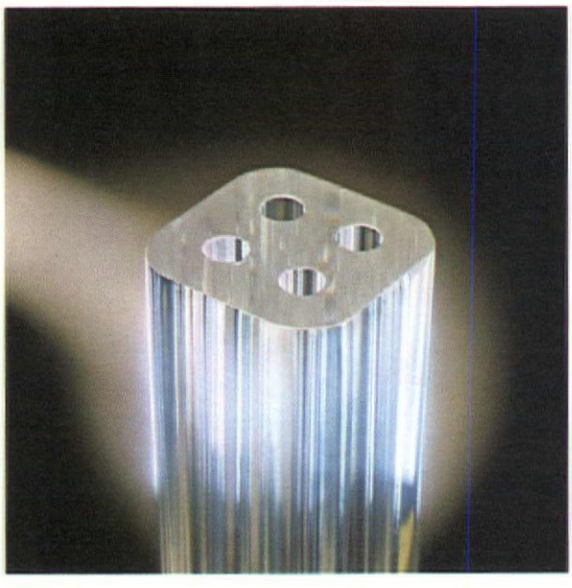


to be in Antron® nylon. look to last.



The Buck Hill Inn, Buck Hill Falls, Pa., wanted the carpet in their newly remodeled business conference center to be distinctive and they wanted the look to last. Their choice was this woven, block pattern cut/uncut carpet with pile of continuous filament Antron* nylon. Knowing it was "Antron" was the assurance the Inn needed that their new carpet would stay new looking.

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How "Antron" keeps carpet looking fresh. Its filament structure is remarkable, as simulated in this greatly enlarged model. The four microscopic holes scatter light to minimize rather than magnify the dulling effects of soil, while maintaining an attractive, subdued luster. This property of the fiber, together with its outstanding wearability, helps the look of the carpet to last.

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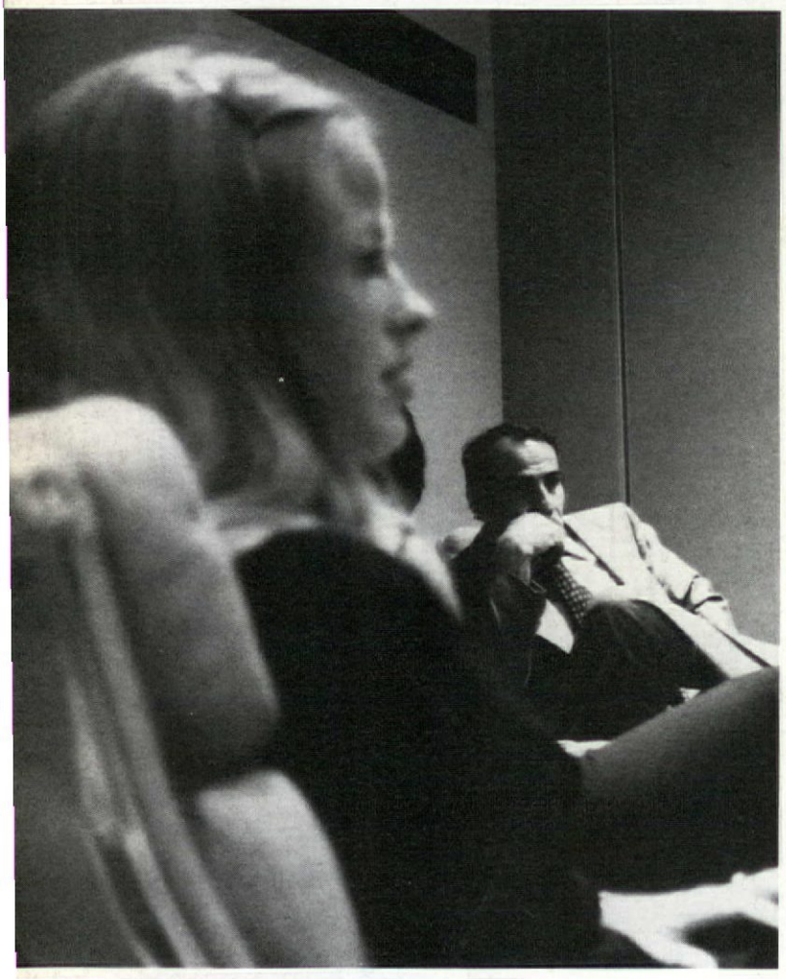
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DEALER-DESIGNER DIALOGUE: THE LOVE-HATE SYNDROME

What better place than NEOCON and The Merchandise Mart in Chicago to gather a distinguished group of nine professionals—four interior designers, four dealers, one manufacturers' representative—to explore what the dealer expects from the designer and vice versa. CONTRACT editors, with an assist from Herman Miller, which generously provided a conference room, taped the following dialogue on dealer-designer problems and how they are handled.

CONTRACT: Let's start with a conflict often expressed by many designers: Specifically, that dealers with design departments are actually in competition with designers.

JANET SCHIRN (designer): It goes deeper than the premise you state. Conflicts exist because of the way the industry is currently structured. Until such time as manufacturers manufacture *only*, sellers sell *only*, and designers design *only*, this conflict will continue. Everyone is trying to wear every other hat: dealers who design, designers who sell, manufacturers who sell. This creates a lot of ambiguity, a lot of suspicion, and frequently, a lot of hostility.

DAN ELSTER (designer): There are areas of grays in what you say. Speaking generally, there are a lot of dealers who are good dealers and just sell furniture. There are also some pretty cute dealers who will take business away from the designer, if they can.

CONTRACT: Herman Batko, your firm has a design department. How do you explain—or defend—its existence?

HERMAN BATKO (dealer): As a dealer with a design department, we of course try vigorously to service the design community. We feel it is important to be aware of what the design community wants. Our own designers have often plugged us into that need in terms of product dimensions and the like. That is an academic reason. There is a more pragmatic one—economics, a means of maintaining a reasonable profit base. Because the design community often puts the dealer into a shrinking profit-margin position, we find it necessary to have an in-house design staff.

ELSTER: Let's say that Jack Jones comes into your store off the street. He's looking for a desk, a chair, or whatever. He says, "I am a lawyer and I'm opening a small office here for 10 to 20 people." Do you immediately say, "Well, fine. We have a design department and can do the whole job for you."

BATKO: Generally, I would say that is true.

ELSTER: I think that accounts for some of the designer hangups about dealers. You don't say, "We don't do such work. Here are a couple of cards. Why don't you call this particular design firm and they can help you."

BATKO: There are valid reasons why we don't. First, we're not pandering for the design community. To go one step further in your example, we might say, "Yes, we have a design department, but what are your needs?" If he indicates that he has conditions with technical requirements that are beyond our capabilities, we suggest that he use the services of a space planner. We may list half a dozen or more names for him to contact.

On the other hand, there are jobs that are economically too small for designers to even consider. In these cases, we've received calls from designers suggesting we call John Jones. The designer can't afford the job at such a minimum fee.

PHYLLIS CHUTE (designer): My office is in the Chicago area and many of the dealers here do have designers on staff. We've never felt the competition at all. Perhaps it is because, as Herman points out, dealers are not after the same jobs we are. Many times, the dealer has referred the client to us. We don't want the jobs that involve 20 desks here and there. We want to specify and design an entire space.

CONTRACT: You're saying, in effect, that the dealer is not competing with you when you are doing a 200,000-square-foot office. And you would not want to compete with him on a 4,000-square-foot office.

CHUTE: That's right.

DIANE HECHT (designer): I agree that there is no competition between the dealer and the design firm that is doing large-scale work. However, what about the designer who runs a small office, or who is perhaps just starting out? He depends on the small job and, in that case, he feels the competition from the dealer's design department. I'd like to add that our office does not purchase anything, and therefore we do not compete in any way with the dealer. That is how the relationship is worked out.

CONTRACT: What is the position of the dealer that does not maintain a design department?

ALAN SOLOMON (dealer): We do not have a design department because it would detract from the services we provide to design firms. Either you're in the design/architectural/specifications business, or you are not. A dealer design department cannot help but create competition in the marketplace. The furniture dealer, by his nature, sells furniture, warehouses it, delivers it, installs it, and services it. That's what he does. Our stance is that each person should be what he is and not try to be somebody else.

ROBERT J. WAGNER (dealer): Our main objective is to service the clients in our marketing area. We're located in Milwaukee and work with designers from other areas, such as Chicago. We're the local dealer that supplies equipment, services it, and maintains it for the customer after the designer returns to his home base.

We provide the services day in and day out, and our trained installation crew is available at all times. They're not just furniture movers. In short, we maintain a staff the entire year to provide all the services for the designers' clients in the Milwaukee area. That is part of our function.

ELSTER: As an in-house designer, I'm always responsible for all projects, whereas an outside design firm can complete a job and, in effect, walk away from it. If anything goes wrong on a job two years later, they know whom to call. If carpet falls apart in three months, they know where to find me. I can never walk away from anything I put into any project.

BATKO: Nor can the dealer.







"It's the dealer's responsibility to keep in touch with the designer to outline problems

CONTRACT: Aside from the question of competition, are there other functions that the dealer design department fulfills?

BATKO: We use our design department to provide us with a vehicle for maintaining franchises. Manufacturers ask dealers to make commitments for a set period of time. Should the dealer sell less than the committed volume, the manufacturer looks at him with a jaundiced eye. Thus, we must generate our own business. But the in-house design approach is not to jeopardize our position by attempting to compete with planners with whom we work on a day-to-day basis.

SCHIRN: I can support the integrity of Herman's firm, and this is not a statement I could make about many other dealers in Chicago. Nonetheless, it is still an ambiguous position; on principle alone I object to it. I can make a hell of a lot more money if I sell, but I won't. I am committed to specifying. I won't buy from those manufacturers who do not sell through dealers.

CONTRACT: How do manufacturers who deal directly with designers affect the dealer?

EDWIN M. WEISBERG (dealer): The dealer's greatest problem area is with the manufacturer whose salesmen are increasingly worried about selling. We find manufacturers jumping in to see the designer while trying to maintain a dealer market, or trying to maintain the contract market at different levels, discounts.

I don't want to argue the merits for or against the dealer with a design department because the dealer structure is at four or five different levels. Each man must seek his own level and sell the best he can, at that level.

BATKO: If it were conceivable that we could effectively dissolve our design department and concentrate totally on the kind of operation that Alan Solomon has at A. Blank, I might consider that a viable choice. But, frankly, in our area we need the mix that the additional support staff provides. As I've said, we need to make money in order to support the designer's needs. Without that bottom-line figure, you find yourself working with second-class dealers. Then there's nothing left, and

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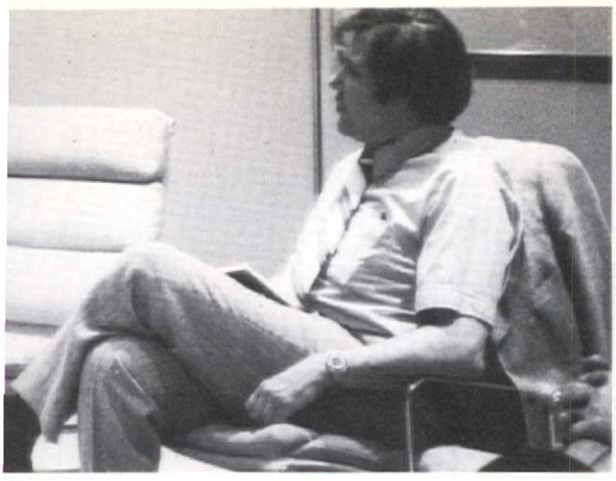


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that come up."—Hecht "When I inquire about modifications, the reaction is that

you can't find a client that is going to be happy with you.

CONTRACT: How influential is the dealer in supplying the products and systems that the designer can consider for his projects?

ELSTER: We depend on the dealer to show us new products that reach the market.

BATKO: As dealers, we buy a lot of equipment on speculation, and we're constantly in the marketplace to examine new and interesting lines. We get wined and dined, romanced and kissed. "But we ultimately consent to buy a product because we're truly interested in the mechanical feasibility of such equipment. Pieces of furniture can look awfully good at first glance, but I won't know what it is really like until I have a chance to dig into it myself. To provide that kind of information to the ultimate user and to the designer is why we buy a lot of equipment. It's not just to maintain franchises.

ELSTER: In our operation, if we are shown an interesting system, we will experiment with it and help develop it.

BATKO: While you may do that, the truth of the matter is that many designers are also romanced and kissed, wined and dined. Some designers may be interested enough to go to the plant and examine the furniture. But I suggest that many, unfortunately, don't have the time. Most want the dealer to explain the nuts and bolts.

CONTRACT: What other basic services do designers expect from the dealers?

HECHT: One important service is the placing of orders and then making constant reference to them. I don't think it's the responsibility of the designer to call the dealer to find out what is happening or how things are going. I feel it's the dealer's responsibility to keep in touch with the designer to outline and discuss any problems that come up—and often, to anticipate them.

CONTRACT: Are you saying that if there is a delivery hangup the designer should not have to call the dealer and say, "Where the hell is the order?" That the dealer should be up on it and not wait for the designer to call?

HECHT: Yes.

ELSTER: But there is one other thing that will make the designer call the dealer. The client will call the designer to find out where the furniture is, and the designer will in turn call the dealer.

WEISBERG: Obviously we agree that the designer either lives or dies with the service dealers provide. And if we don't provide it, we die. I think a good relationship between dealer and designer starts at the very beginning, when the designer sits down with the dealer to write specs. From experience—and I hope that other dealers might back me up—the designer has to rely on the dealer's knowledge and expertise of the business to know the limitations of design, to know what is and what is not available, to listen to suggestions as to alternates that are available within the time sequence of the job. My finding is that not all designers are interested in what we have to say. They maintain: "This is what I want, and I want it in six weeks. If you can't do it I'll find somebody who will!"

CONTRACT: Is there a disaffection between the designer and the dealer?

SOLOMON: I don't think there is a disaffection. I think that many designers, because they think in terms of esthetics, contend that they are the only ones who are familiar with and know about design. From a practical aspect, dealers have in-depth experience on most of the lines they handle. They know what will work and what can't work and why.

CONTRACT: Chuck Eisen, as a manufacturer's representative, can you describe the rep's role and where he fits in the contract marketplace?

CHARLES J. EISEN (Manufacturer's rep): In that our industry is small, we are not cohesive. Everyone is worrying about everyone else instead of attempting interaction by sitting down together and achieving an understanding of one another's problems. The rep is here to help the specifier. While the dealer claims that he is knowledgeable about lines, many specifiers are using lines about which the dealer knows nothing, or only what he gleans from a catalog. We can all help each other with our own expertise. For example, I am starting a computer printout of all specifiers and their jobs utilizing furniture and furnishings that I represent. Once the dealer gets the job, he doesn't care anymore. So I do the follow up.

BATKO: You really believe that?

EISEN: Not in every case, but it does happen.

BATKO: Do you travel extensively, or do you maintain your manufacturer's rep business in Denver exclusively?

EISEN: I cover five states.

BATKO: I'm not trying to defend the dealer, but perhaps that is the reason.

EISEN: I think there has to be an interaction of support by a factory to the dealer. As the manufacturer's representative, I have made many calls to factories in hopes of at least getting a confirmation of the date indicated on my computer printout only to find that, just days before the eleventh hour, there has been a problem with the veneers or slides or what-have-you and delivery will be held up. Often they will tell us that they meant to call—but!

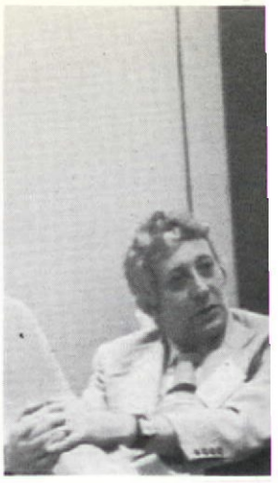
One of the major problems that most dealers have is with factories that have made a commitment for a delivery date, yet submit status reports reneging on deliveries for a variety of reasons. The most common now is a shortage of materials—the greatest excuse in the world.

CONTRACT: What are other factors that prolong deliveries? What about custom or modified products?

WAGNER: Manufacturers in their zeal to become specified on jobs will agree to almost anything that a designer wants. This often causes problems, particularly when an item has to be a "special" with the manufacturer. The manufacturer does not always tell the designer his order is a "special" because it may ruin his relationship with the designer. But the dealer ends up with some long deliveries. A







anything can be done and everything has a price."—Chute "We're not pandering for

good relationship between designer and dealer might eliminate some of these "specials" situations. You have to say "no" sometimes and say it can't be done.

WEISBERG: There is a tendency among some designers to not buy standard products. They insist that the product has to be modified. If the job is large enough, the salesman will promise modifications that of necessity prolong delivery dates.

CHUTE: When I inquire about modifications, the reaction is, normally, that anything can be done and everything has a price. When I've asked to have a modification priced out—say walnut to oak, something that simple—I've gotten phenomenal prices quoted. In other words, "We're not interested and we don't want to do it." I'm told right off that it will take six months and will cost three times as much.

WEISBERG: That kind of honesty is good.

CHUTE: Everyone is discouraging anything special.

WEISBERG: There are, unfortunately, specifiers who can insist and manufacturers who can't refuse.

CHUTE: Maybe those designers are going to the wrong places. Maybe they should go to a custom woodworking house.

WEISBERG: Generally they can't because of budget.

CHUTE: What with the high prices that are being quoted, it may well be less expensive to go to a woodworker.

CONTRACT: Why is it that designers always do not allow enough lead time? At least, that is what the manufacturer would have us believe.

ELSTER: As an in-house designer, I have a different situation from designers who are in their own businesses. I get my jobs out, usually, six months before they are to be installed. Some purchasing people in our company may sit on the order for four months. Then they call the supplier and want it within two weeks. I have absolutely no control over this situation. That is part of the dilemma in the corporate in-house design department structure.

WEISBERG: The first thing I want from the designer is the lead time on a job. I want to know the anticipated move-in date. I don't want to get an order and be told that we have to have it in six weeks. I want to be able to plan deliveries according to realistic specifications. This is probably the greatest area of friction between the dealer and the designer.

WAGNER: I agree that lead time is a critical area if there is lack of cooperation from everyone concerned.

SCHIRN: May I ask the dealers a question? You've established lead time. You've placed your orders. You've received delivery dates from the manufacturer. Is it part of your function that three weeks before installation, with the merchandise *not* on your premises, you call to find out where it is? To call again three days later if it has not yet arrived, and three days after that?

WEISBERG: Three days and three days and three days doesn't help. All it does is waste time. You have to know whom to call and when to call, because a manufacturer cannot keep you updated from the time you place the order until two weeks before he ships it.

SCHIRN: If the dealer expects to install a job on October 15th and components have not arrived by August 7th, what do you do? What is your concept of your role?

WEISBERG: To keep the designer as informed as possible on the progress of the job. I wouldn't call two weeks after the order is placed. It takes two weeks to get an acknowledgement date from the manufacturer, let alone a delivery date.

CONTRACT: Are you dealers working on a critical path method, or some other system, so that if you don't get an acknowledgement in two weeks, the designer doesn't have to remind you to follow up?

SOLOMON: We make a summary sheet of the job, the factory name, the date of the order, the first ordered number, and other pertinent data. When the acknowledgement comes in, we add it to the summary sheet. The secretary of the individual salesman keeps this sheet on her desk and checks it daily. She might not act on it every day, because it may not be necessary. But if no acknowledgement has been received within a reasonable time, then she will get on the phone and find out why.

WEISBERG: The average installation requiring five, six, or seven manufacturers needs coordination. The designer is looking for coordinated purchasing, and if he is using 12 manufacturers, there will be 12 different delivery schedules. How to plan your job for the longest delivery date on the schedule is the problem.

CONTRACT: The manufacturer is being pressured by the dealer, the dealer is being pressured by the designer, the designer is being pressured by the client. How does the client react to such long—and often late—deliveries?

SCHIRN: The client basically has no conception of the length of time that it takes to put something together. His usual comment is: "Eleven months for delivery? I would be out of business tomorrow!" No one outside of this industry has any conception of the time involved. It is the ultimate frustration for everyone.

WEISBERG: The designer must make sure the client understands the problems that exist with deliveries. Make sure he doesn't leave you with: "Well, see what you can do about speeding delivery."

SCHIRN: There is another aspect to consider. Many planners today are involved with some of the major developers on development-type properties. Because the developer wants to rent space quickly to a hot prospect, the tendency is to prevent the complete education of that guy. The tenant is assured he can occupy his new offices within six weeks, and pressure is put on the designer—a sequence of pressures that are stimulated from the point of rental to the point of move in. The dealer is then hounded and pressured, and he makes a concerted effort to get the products on time. He has them in his warehouse or in the staging area and is ready to go. All of a sudden, we are told—and sometimes we're not even told—that "Gee, the electricians should have been out by now but aren't," or "The painters are still there," or "We can't lay carpet with six other trades on site." Then you get an overtime charge that is unbelievable.

There must be an open line of communica-





the design community."—Batko "I throw price lists in a wastepaper basket."—Elster.

tion. The problem is that the education of a client isn't that easy, particularly when the designers are tied to the purse strings of many important developers.

CONTRACT: Do designers present dealers with realistic budgets?

BATKO: It is important to get in on the ground floor, when the job is being prepared, particularly today with escalating labor and freight costs, with constantly changing prices. I heard one of the major planners at a NEOCON seminar indicate that the discount was 40 percent off retail. I almost choked. That is unrealistic, unless you add tremendous amounts of surcharges. Manufactuers don't discuss freight costs, nor do they really care. They don't discuss additional crating costs. They don't discuss what the installation costs might be. The result is that all of these costs compound themselves. Today they are higher than they were a month ago. They'll probably be higher 30 days from now.

CONTRACT: You consider, then, that part of your function as a dealer is to cue in specifiers that there are going to be additional costs in the budget?

BATKO: That is exactly it, so that the budget presented to the client is realistic. And when the final figures come in, they're close or perhaps even below. If anything, we tend to inflate just to cover the inflationary spiral we're living with. And that is an important part of a dealer's service, or should be. It is as important to the success of a job as the selection of the equipment itself.

CONTRACT: How well does the dealer protect the designer on price in this inflationary spiral? How does he cope with shortages, with constantly changing prices?

WAGNER: In any situation where we are making a commitment, we have that commitment from the manufacturer, and the price is based on a reasonable turn-around and delivery.

SOLOMON: Rarely will the manufacturer tell us prices have changed before shipment, but occasionally they'll ship at prevailing prices. Many factories, particularly the conglomerate-owned ones, don't care what's happening in the field. They simply send out their dictums.

When there is a problem, the dealer has to look at the situation with his design client, who in most cases is more important than the ultimate consumer. We may not see the consumer again for maybe five or 10 years, but the designer is coming up with a different project every week or every month. He is the one the dealer wants to keep happy. So, if there is a problem and the designer's client does not want to pay the unexpected increase, and you can't get the manufacturer to absorb it, then the dealer has to.

ELSTER: I throw price lists in a wastepaper basket. I don't even look at them. When we are ready to do a job, we call the manufacturer and find out what is current. Recently, we wrote specs and got confirmed prices. We then sent specs down to our purchasing people and warned them, "Fellows, these prices are good for one month. You get the order in now or it's not valid." And this particular job is not going in until next year.

CONTRACT: What is the role of the dealer when a job is ready for installation? What does the designer expect of the dealer?

HECHT: The dealer's role is to see that nothing is going to go wrong at the site. My firm has had a lot of problems at the time of installation. For example, we've had manufacturers forget to put on tagging instructions. One hundred chairs arrive and no one knows where they go. Or, as I've seen, the person who receives the goods upwraps them, ripping off all the tagging.

We now write our specifications two ways: by item, indicating where each goes, and by room, listing every single item that goes in each room. We assemble the information in a book, which is then turned over to the dealer who is installing the job. But it seems to me that this should be a dealer function in the beginning.

SCHIRN: Don't you have your own people on site?

HECHT: We usually do. In some cases, since we work throughout the country, it isn't always possible. That's why we rely a lot more on the dealer.

WEISBERG: You're saying that this is a dealer's problem, even though it was the manufacturer who did not tag the items.

CONTRACT: How can the dealer efficiently aid the designer during installation?

BATKO: Where separate installers are used, there should be a project director from the dealer on site, not just to make sure that everything gets to the right place, but also that they come off the truck in good condition.

WEISBERG: The responsibility is dual. It is the dealer's responsibility to take the furniture and put it in place. It is the designer's responsibility to make sure everything is put in proper place and in good condition. My men are delivering from my warehouse, or we are meeting trucks from manufacturers. I am there supervising the job. I know where every piece of furniture is to go, based on the designer's plans and our own lists, and I put it there in clean condition and ready to be worked.

But I cannot assume the responsibility of signing for the client or the designer. In the middle of most major installations, changes are being made. The designer and the client are running around saying, "No. Don't put it in this guy's office; he won't be here for three weeks. Put it there." We cannot make these decisions. Therefore, the responsibility for signing the bill of lading, when the job is complete, rests with the designer. He has the responsibility to the client.

SCHIRN: And that is perfectly valid.

CHUTE: It seems that the main problem is really one of communication, to make sure everyone involved with a project knows everything about it from the onset.

CONTRACT: And isn't that at the root of all problems—communications? There seems to be substantial agreement that our industry will be far better off when we all start communicating with each other instead of simply shouting louder and louder. ■



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ANNUAL NOPA SHOW PUTS EMPHASIS

National Office Products Association's 1974 Annual Convention & Exhibit, October 19-22, Chicago, is geared toward helping dealers and designers keep ahead of a booming industry

Under the theme, "On your mark ... Get set ... Grow!" this year's National Office Products Administration's Convention & Exhibit will home in on the Office Products industry's blistering growth, new products, and new markets. Slated for October 19-22, the 1974 NOPA show will be headquartered in Chicago's Conrad Hilton, with McCormick Place serving as exhibit hall.

High on the list of topics for general discussion and in-depth study will be major problems facing the industry today, namely, materials and product shortages, compounded by delivery delays. In the words of NOPA management to participants, "Helping you cope is the prime purpose of the 1974 Convention & Exhibit at McCormick Hall, where you will find the newest products and procedures yet devised."

Daily registrations purchased at the Exhibit Hall will cost $2 per person per day. Tickets to individual functions will be available only at the exhibit hall.

Industry seminars and workshops will complement the exhibition, with nationally syndicated columnist Jack Anderson and Charles H. Smith, Jr., Chairman of the Board of Directors of the Chamber of Commerce of the United States, as two of the key speakers.

"There is a growing interest on the part of all office products dealers," says Ralph Terry, Director/Office Contract Furnishings, "in preparing audio-visual presentations of the companies' capabilities which can be used both on and off premise in one of the little theaters in McCormick Place. We plan to actually screen two or three such presentations that have been prepared by contract furniture dealers. This will be followed by a panel discussion on the experience these dealers had in putting together these presentations, costs, the use made of the presentations, and the plans being used to keep the presentation current."

In addition, a new tape cassette, Office Furniture Sales Training Course, will be available to furniture dealers at the Convention, and each dealer registrant will receive a plastic card, imprinted with his or her name, company, and address. Exhibitors will be provided with imprinting machines and forms (free of charge) to more accurately record and service inquiries from dealers visiting displays.

The following is a brief synopsis of events, times, and places, as of press time:

FRIDAY, OCT. 18

10 a.m.-8 p.m.—Convention registration; Registration Lobby of Conrad Hilton.

6:30-7:30 p.m.—President's Reception; Grand Ballroom of Conrad Hilton.

SATURDAY, OCT. 19

7:30-9 a.m.—Convention registration; Registration Lobby of Conrad Hilton.

9 a.m.-6 p.m.—Registration moves to Lobby Level of McCormick Place.

8:30 a.m.—Opening Convention Breakfast; Grand Ballroom of Conrad Hilton; Speaker: Charles H. Smith, Jr., Chairman of the Board of Directors of the Chamber of Commerce of the United States.

10 a.m.—Opening Business Session; Grand



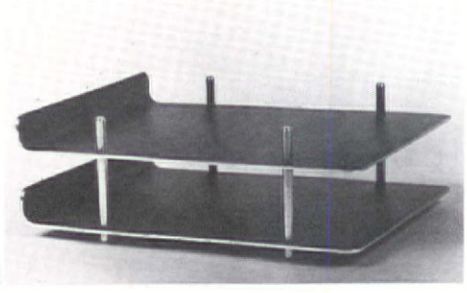
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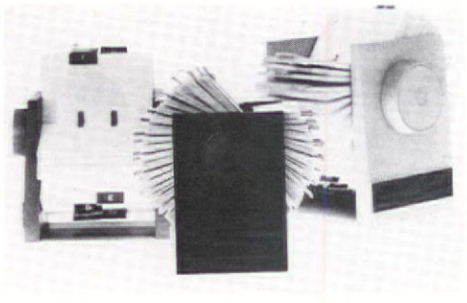
C



D



E



F

A—4000 Series by **Tectura** uses floating cube design in matching desk and credenza to achieve contemporary, executive design. Technical features include aluminum frame construction, ball-bearing drawer glides. Circle No. 279.

B—Molded unitized polyurethane shell gives contoured comfort to **Consolidated Burris International**'s new armchair. Four-prong pedestal base has free swivel, tilt mechanism with tension control, is adjustable. Circle No. 280.

C—**Fixtures'** 297 Stack/Gang chair boasts patented fit, hidden ganging mechanism. Chrome finish, woodgrain trim, and thickly padded seat and back afford the product comfort, design versatility. Circle No. 281.

D—Crafted of solid, hard rock Northern maple, **Astra**'s Admiral's chair is upgraded to executive level. The chair now tilts, swivels, and rocks, and, in addition, features hand-pegged, hand-wedged seat, legs, and back. Circle No. 282.

E—**Du Nord**'s letter tray is available in single, double, or triple form, of stainless steel, anodized, or porcelain exteriors. This product is complemented by a full line of desk-top accessories. Circle No. 283.

F—Rotary and card files from **Eldon Office Products** will not chip, peel, rust, or dent. Roto-knob has smooth, clutch action which keeps cards in selected position. Circle No. 284.

ON INDUSTRY GROWTH

Ballroom of Conrad Hilton: President's keynote address to be delivered by James W. Kalbus, President, NOPA.

10 a.m.—Grand Opening of Exhibits; Mc Cormick Place. Exhibits will be open until 6 p.m.

SUNDAY, OCT. 20

9 a.m.—NOPA Prayer Breakfast; Grand Ballroom of Conrad Hilton.

10:30 a.m.—Office and Contract Furnishings Division Meeting & Workshop; Waldorf Room of Conrad Hilton.

10:30 a.m.—Family Forum Meeting; Beverly Room of Conrad Hilton.

11 a.m.-6 p.m.—Convention registration; Lobby Level of McCormick Place.

Noon-6 P.M.—Exhibits are open in McCormick Place.

3 p.m.—Young Executives Forum Meeting; Beverly Room of Conrad Hilton.

MONDAY, OCT. 21

8:30 a.m.-6 p.m.—Convention registration; Lobby Level of McCormick Place.

9 a.m.—General Convention Breakfast; Lindheimer Room of McCormick Place; Speaker: Jack Anderson, nationally syndicated columnist.

10 a.m.-6 p.m.—Exhibits are open in Mc Cormick Place.

10:30 a.m.-12 noon—Three concurrent workshops: McCormick Place; topics to be announced.

Noon-5 p.m.—Winners Circle; McCormick Place; Chief Executive Officers of each exhibiting company will be at their respective booths to talk to dealers; an opportunity for dealers to meet with chief officer of his supplier to discuss problems.

Noon—Ladies' Luncheon; Boulevard Room of Conrad Hilton; Speaker to be announced.

TUESDAY, OCT. 22

9 a.m.-4 p.m.—Convention registration; Lobby Level of McCormick Place.

9 a.m.—Annual Business Meeting; Grand Ballroom of Conrad Hilton; Includes election of new officers, Executive Vice President William G. Goff's report.

10 a.m.-4 p.m.—Exhibits are open in Mc Cormick place.

10:30-Noon—Three concurrent workshops; McCormick Place; topics to be announced.

During Afternoon—There will be three separate drawings, awarding a total of $1,000 in cash as prizes. Only dealers are eligible; one must be in the hall at time of drawing to receive prize.

4-6:30 p.m.—Convention registration moves back to Registration Lobby of Conrad Hilton.

7:30 p.m.—Annual Banquet; International Ballroom of Conrad Hilton; Special guest entertainer: Milton Berle.

OTHER CHICAGO ACTIVITIES

The Merchandise Mart and its contract and office furnishings tenants are planning an authentic German Octoberfest holiday weekend to be held October 19-20, coinciding with the National Office Products Association Convention in Chicago.

The Contract Manufacturers Association, principal Octoberfest sponsor, will be inviting its key customers from the five-state area around Chicago. Invitations will also go out to thousands of dealers attending the NOPA convention, design firms within 150 miles of Chicago, the Illinois AIA Chapter membership, senior design students from 20 schools, and a select list of corporate contract consumers. Designers and dealers may extend the invitation to all their employees, according to the CMA.

Special plans for the October open house include free German buffet luncheon Sunday, with free bratwurst and beer all day, German music, free bus transportation to and from the Merchandise Mart for groups of 150 or more traveling within 150 miles of Chicago, discount hotel packages (perhaps as low as $6 per person), and free parking at the Mart.

The Merchandise Mart will be open 9 a.m. to 5 p.m. both Saturday and Sunday. The unusual weekend opening and events are designed especially for those in the industry who find it difficult to visit the Mart and its contract showrooms on weekdays.

NOPA

Chairs are shaped for deep comfort

G—Breaking from tradition in both design and material, **Vogel-Peterson** uses bright chrome, splashes of bold colors, and shining black accents, in a rack to blend with today's architecture. Circle No. 285.

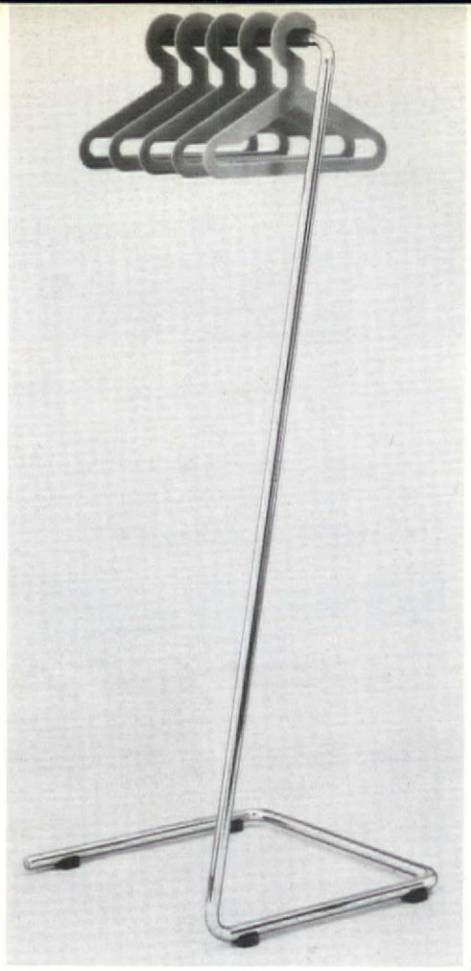
H—**Chromecraft**'s conference table comes in burnished Walnut, Teakon, or Cordova wood-grain top, and a choice of three sizes. Equipped with optional drawer, the table is guaranteed against structural failure. Circle No. 286.

I—**Jasper Seating**'s No. 4100 Series offers both wood and upholstered arm, solid, steam-bent back, molded plywood seat. Both swivel and guest armchairs comprise the line. Circle No. 287.

J—Round or square chrome tubular steel legs, rectangular or round tops in a variety of sizes, and self or bullnose edging are a few of the designer choices with **Krueger's** Lineal line. Folding leg version features concealed mechanism, eliminating external hinges, hardware. Circle No. 288.

K—**Eck-Adams'** 1900 line of chrome-framed office chairs, lounge chairs, and multiple seating units, are plushly upholstered. Also new at NOPA: a line of typing stands, and the 1800 line of contract seating. Circle No. 289.

L—With frames made of reinforced Polyester-Fiberglass-Urethane foam and cushioned with flexible foam, **Jasper Chair**'s J.C. Series is durable, comfortable. All chairs come with option of three base styles, choice of elastic Naugahyde or 100 percent nylon. Circle No. 290.



G



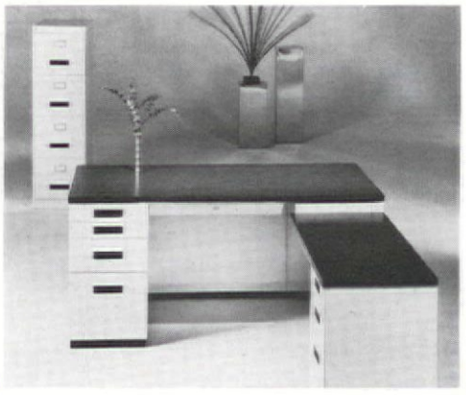
K



L



H



M



I



N



J



O



M—Centurian desk is from **Cole**'s Group F Collection, an integrated line of desks and credenzas, modular units, and files. Full-pedestal design with recessed handles, bases, is available in a selection of colors and finishes. Circle No. 291.

N—Typical of the **La-Z-Boy** line, this chair and ottoman combination is available in a variety of colors and fabrics, and reclines back to any position. The piece is shown in Naugahyde vinyl by Uniroyal. Circle No. 292.

O—**Jansko**'s model #3003 uses Pirelli Rubber for comfort, cantilevered design. And, as an added feature, this design is also available in a 50-in. love seat or 74-in. sofa. Circle No. 293.

P

Q

P—Cluster 120 System from **Oxford Pendaflex** is a modular equipment system based on the principle of the 120-degree angle. G.E. Textolite desk tops offer a wide range of wood-grains, patterns, and colors, and steel cabinetry comes in 16 standard Oxford colors. Circle No. 294.

Q—**HON Co.**'s Environ 1 system of movable wall panels is sized to conform to dimensions of standard top surfaces. Wall-suspended components are available to conserve floor space, provide ready filing and storage access. Circle No. 295.

R—**Murphy-Miller** will show four complete desk series with walnut finishes, and four with oak. Series consist of executive desks, secretarial and executive "L" units, credenzas, two-drawer and four-drawer files. Circle No. 296.

S—**Interstate Industries**' SIT 70+ seating and table system, an English design now manufactured in the U.S., allows at least 18 versions of chairs alone from one molded polypropylene shell. Circle No. 297.

T—Hi-Back Tilter Executive Chair from **GW Furniture** is upholstered in leather. Other styles include swivel conference chair, low-back guest chair, all on a variety of bases. Nylon, wool, or suede complete the list of upholstery choices. Circle No. 298.





R



S



T

SELECTED LIST OF NOPA EXHIBITORS

EXHIBITOR	BOOTH
Acorn Products Co.	622
Acricite Co., Inc.	550
Adanlock-Jamestown Corp., Sub. Blasius Inc.	446
Alex Stuart Design	650, 51
Art Metal	758, 59
Art Steel Co., Inc.	1210
Aurora Steel Products	536, 37
Barricks Mfg. Co.	634
Black Mfg. Co.	240, 41
Borroughs Div., Lear Siegler, Inc.	335, 36, 37, 38
Bretford Mfg., Inc.	436
John D. Brush & Co., Inc.	714, 15
C-Line Products, Inc.	1022
Cadillac Engravers, Inc.	1565
Cadillac Plastic & Chemical Co.	421
Chairtex Mfg. Ltd.	441
Chromcraft Corp.	658, 59, 60, 61
Claridge Products & Equipment, Inc.	558, 59
Cole, Div. Litton Industries, Inc.	613, 16
Consolidated Burris International	232, 33
Cosco Business Furniture, Inc.	631
A.C. Davenport & Son Co.	1160
duNord, Div. Northland Aluminum Products, Inc.	239
Eck-Adams Corp.	212, 13, 14
Eldon Office Products, Div. Eldon Industries	1616
Emco, Inc.	450, 51
Executive Products Co., Ltd.	1751
Faber, Eberhard, Inc.	1148, 49
Filex Steel Products, Inc.	227, 28, 29
Fixtures Mfg. Corp.	839
Ft. Smith Table & Furniture Co.	230, 31
Franklin Instrument Co.	1756
Furniture by Fillip	752
General Metalcraft, Inc.	729, 30
Global Upholstery Co., Ltd.	551, 52
Griggs Equipment, Inc.	248, 49, 50
Hanson Scale Co.	829
Harvard Interiors Mfg. Co., Div. Harvard Ind.	245, 46, 47
Haskell of Pittsburgh, Inc.	743, 44, 45
High Point Furniture Industries, Inc.	1225
HON Industries	825, 625
Hoosier Desk Co.	648, 49
Horizon Steel Products, Inc.	746
Indiana Chair Co.	535
Indiana Desk Co.	431, 32
Interstate Industries, Inc.	433, 34, 35
Jansko, Inc.	619
Jasper Desk Co.	731
Jasper Seating Co.	635
Jasper Table Co., Inc.	532, 33
Jefsteel Business Equipment Corp.	454
Kimball Office Furniture, Div. Jasper Corp.	1611
Krueger Products Co., Inc.	243, 44
Kwik File	452, 53
F. H. Lawson Co.	654, 55, 56
La-Z-Boy Contract	652, 53
Ledu Lamp Corp.	753
Luxo Lamp Corp.	940
Luxor Corp.	463, 64
Lyon Metal Products, Inc.	561, 62, 63, 64
Marnay Sales & Mfg. Co., Inc.	410
Marsh Chalkboard Co.	1361
Master Caster Co.	1633
Master Woodcraft, Inc.	755
McDonald Products Corp.	636, 37, 38
Meilink Steel Safe Co.	548, 49
Metalstand Co.	448, 49
Miller Desk, Miller TV Products	628
Murphy-Miller, Inc.	331, 32, 33, 34
National Blank Book Co., Inc.	1207
Nightingale Industries, Ltd.	219, 20, 21, 22
Oxford Pendaflex Corp.	1607
Packard Industries, Inc.	345, 46
Quebec Dept. of Industry & Commerce	1629, 1625, 1425
Rubbermaid Commercial Products	1345, 55, 56
Seth Thomas Div., General Time Corp.	215, 16
Smo-King Products, Inc.	914
Superior Chaircraft Corp.	422
Tectura, Inc.	234, 35
Tennsco Corp.	1025
Tiffany Stand & Furniture Co.	429
United Chair Co., Div. U.S. Industries, Inc.	553, 54, 55, 56
Vanguard Business Furn., Div. Vanguard Diversified	748, 49, 50, 51
Victor Systems & Eqpt., Sperry-Remington Office Systems	1330, 31, 32
Visi-Shelf File, Inc.	445
Virco Mfg. Corp.	641
Vogel Peterson Co.	738
Wood Designs, Inc.	223, 24, 25

SHOWROOMS IN SEVENTH DESIGNER'S SATURDAY PROMISE INNOVATIVE VISITOR FARE

Twenty-four contemporary furniture showrooms prepare to welcome over 4,000 contract designers and specifiers from throughout the Eastern Seaboard to New York's East Side showroom concentration during two-day event, October 18-19, 1974

The sidewalks of New York's East Side will be jammed with designers moving from showroom to showroom, bearing calendars, posters, identifying buttons (last year, balloons!) collected in the course of their tour. The reason for the specifier traffic jam is the Seventh Annual Designer's Saturday, promising, as it has proven in past events, presentation of innovative lines, exciting showroom decor—and a good time.

Over 4,000 designers from throughout the Eastern half of the United States are expected to participate in the two-day event, beginning early Friday morning, concluding Saturday evening. Since its inception five years ago (there were two Saturdays the first year) the event has been hailed by participating manufacturers and designers as one of the most productive and enjoyable markets of the season. This year intends to be no exception to the well established, well accepted rule.

1974 OFFICERS



Edward Epstein (AI), President



Irving Rosen (Pace), Vice President

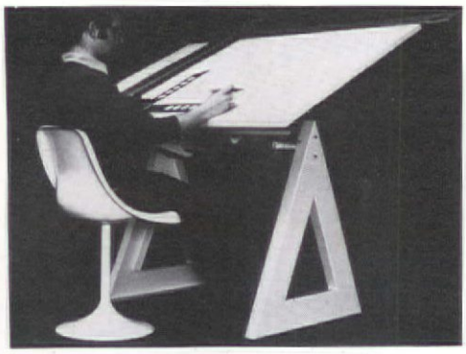


Shirley Freedman (JG Furniture), Treasurer

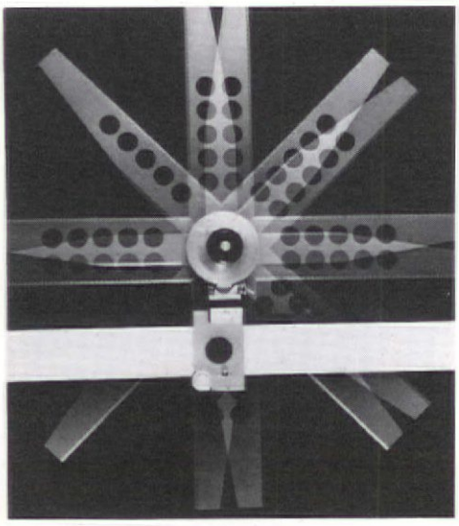


Muriel Mayer (Harter), Secretary

INTERNATIONAL CONTRACT FURNISHINGS



Drafting equipment is a major element in ICF's Designer's Saturday presentation. President Sam Friedman and Vice President Pat Hoffman are quick to stress the combined precise engineering and good design of Paolo Parigi's Delta Drafting Equipment. Constructed to insure perfect angle and balance, the drafting table rests on a central axis, eliminating the need for counterweights, supplying plenty of leg room. Table is available with or without drafting machine (illustrated), is based on white enameled steel and topped with PVC-covered wood board. Drafting machine combines stainless aluminum, black plastic parts. Circle No. 244.





Friedman



Hoffman

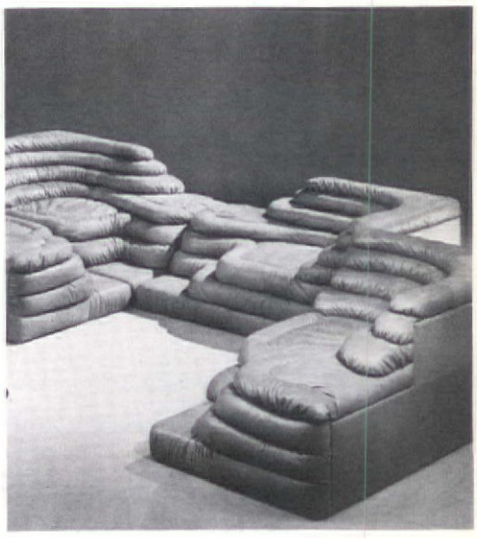
BRICKEL ASSOCIATES



Ward Bennett solemnly awaits arrival of Designer's Saturday visitors, comfortably positioned at the bottom of a self-made seating pyramid. Chairs are all part of Bennett's collection for Brickel, promised to be displayed in a more easily viewed, horizontal manner for the two-day Designer's Saturday affair. Circle No. 257.

STENDIG INC.

Terrazza, imported from Switzerland, designed by Ubald King, is the ziggurat (an ancient Babylonian temple tower consisting of a lofty structure built in successive stages) of modular seating pieces according to Charles and Eleanore Stendig — and Daniel Webster. Users are free to sit, lie down, or stretch out on the units; seat sections are large and deep enough to handle any position. Left and right facing units covered in supple Swedish leather. Circle No. 240.





Charles Stendig

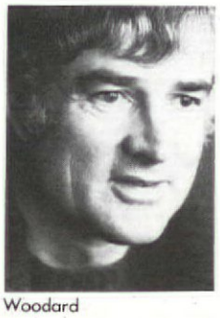


Eleanore Stendig

CI DESIGNS

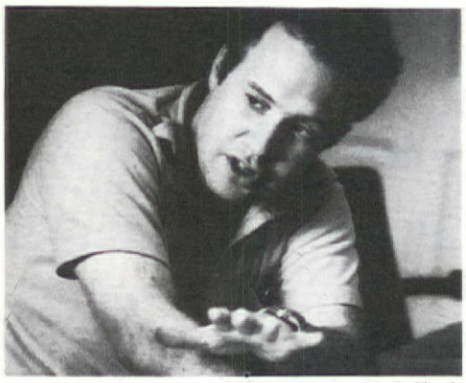


Introduced at NEOCON 6, and the center of a beat-the-clock assembly competition there, Connector II Modular Seating System, designed by Hans Krieks for CI Designs, will make a fully assembled second appearance at Designer's Saturday. CI President John Woodard projects a strong market for the solid wood series, upholstered C.O.M. or with a full line of CI fabrics. In addition to seating, the Modular System includes file and drawer cabinets, coat closets, book cases, door cabinets, and desks. Circle No. 241 at back of book reader card.



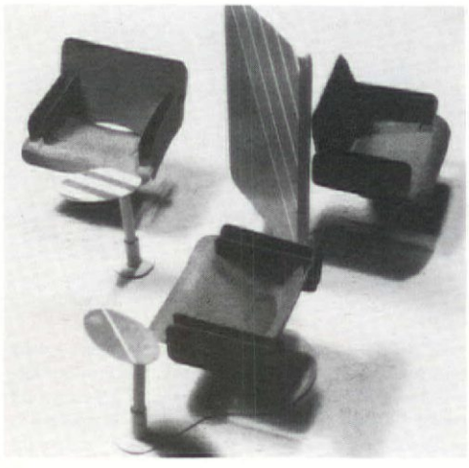
Woodard

JG FURNITURE



Harris

Inspired by the research/writing of psychologist Robert Sommer, furniture designer Neil Harris set out to create a total system for public seating. Immediately impressed with Harris' designs, JG President Morris Goldman undertook manufacturing and marketing of the Harris Lounge System. Goldman plans to have prototypes ready for Designers Saturday, with full scale production beginning soon thereafter. System units include curvilinear flat pedestal base, main rotating chair pedestal, two accessory pedestals to accommodate acoustical divider panels, tables, planters, coatracks. All are thoroughly reserached for user comfort, with tables high and close enough for writing, pedestals adequately recessed to allow full 360 degree turns. Circle No. 235 on reader card.



STOW/DAVIS FURNITURE

"A triumphant blend of esthetic and functional details" is the way Stow/Davis executives sum up their Designer's Saturday presentation of Fillmore Harty's rich wood furniture. The Harty Collection includes the "pace-setting" super-executive desk and credenza, which pairs French walnut veneers and walnut solids with high polish stainless steel base. Lest the base appear carpeted — the polished surface is reflecting the underlaying rug. Also for Designer's Saturday: Modular, curvilinear seating system, with units available in arm and armless lounge, corner, and ottoman pieces. Circle No. 239.



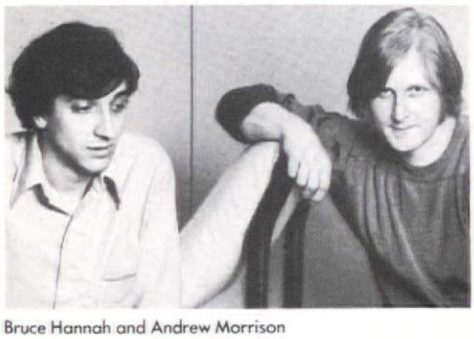
Stow/Davis personnel, l. to r. Allen I. Hunting, President, Walter Foster, New York Regional Manager, Phil Bradley, Marketing Manager, Joseph Viglione, National Sales Manager, all will be on hand.



KNOLL INTERNATIONAL



Designers Bruce Hannah and Andrew Morrison share the Saturday spotlight with German Designer Otto Zapf. Morrison-Hannah introduction — an office system which includes panel desk and table/desk units, complete with interchangeable top sizes and leg heights to suit any and all office needs. From Zapf — soft, comfortable office seating series (illustrated) with special frame design for easy reupholstering. Series includes high- and low-back chairs, ottoman. Circle No. 247.



Bruce Hannah and Andrew Morrison

JENS RISOM DESIGNS



Olson



Risom



Biggest news at Risom is that Risom is back. Company founder and former President Jens Risom — returned after a brief absence — joins Advertising Manager Ingrid Olson and Vice President/Marketing & Sales Robert Farles in the presentation of what they consider the perfect answer to changing executive storage and work space requirements — the envelope. Group 4 "envelope" desks, credenzas, returns, serve as enclosures for removable, interchangeable storage components and pedestals. Group 4 envelopes are available with polished chrome edge and base trim. Trim is repeated on all storage units to insure design continuity. Circle No. 246 on reader card at back of book.

PACE COLLECTION

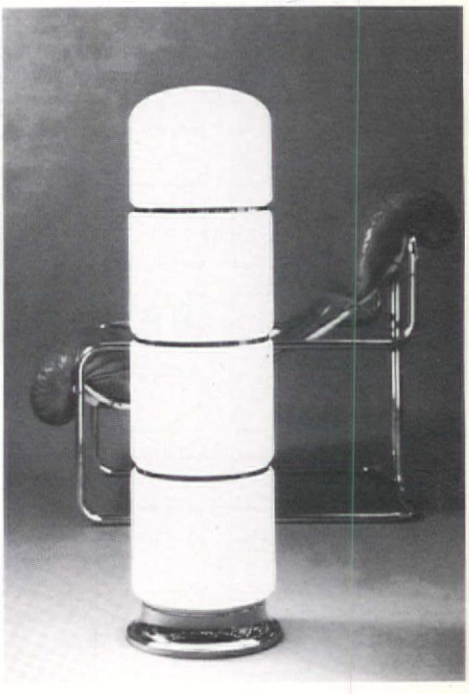
Lamps make bright additions to the growing Pace collection. Shown, Circo ST 363, a white/chrome combination standing 20 inches high, measuring 12 inches in diameter. Biggest and best addition to the Pace showroom, according to Irv and Leon Rosen, is the showroom itself, expanding to display more Pace classics. Planning and design credits go to in-house designer, Janet Schwietzer. Circle No. 236.



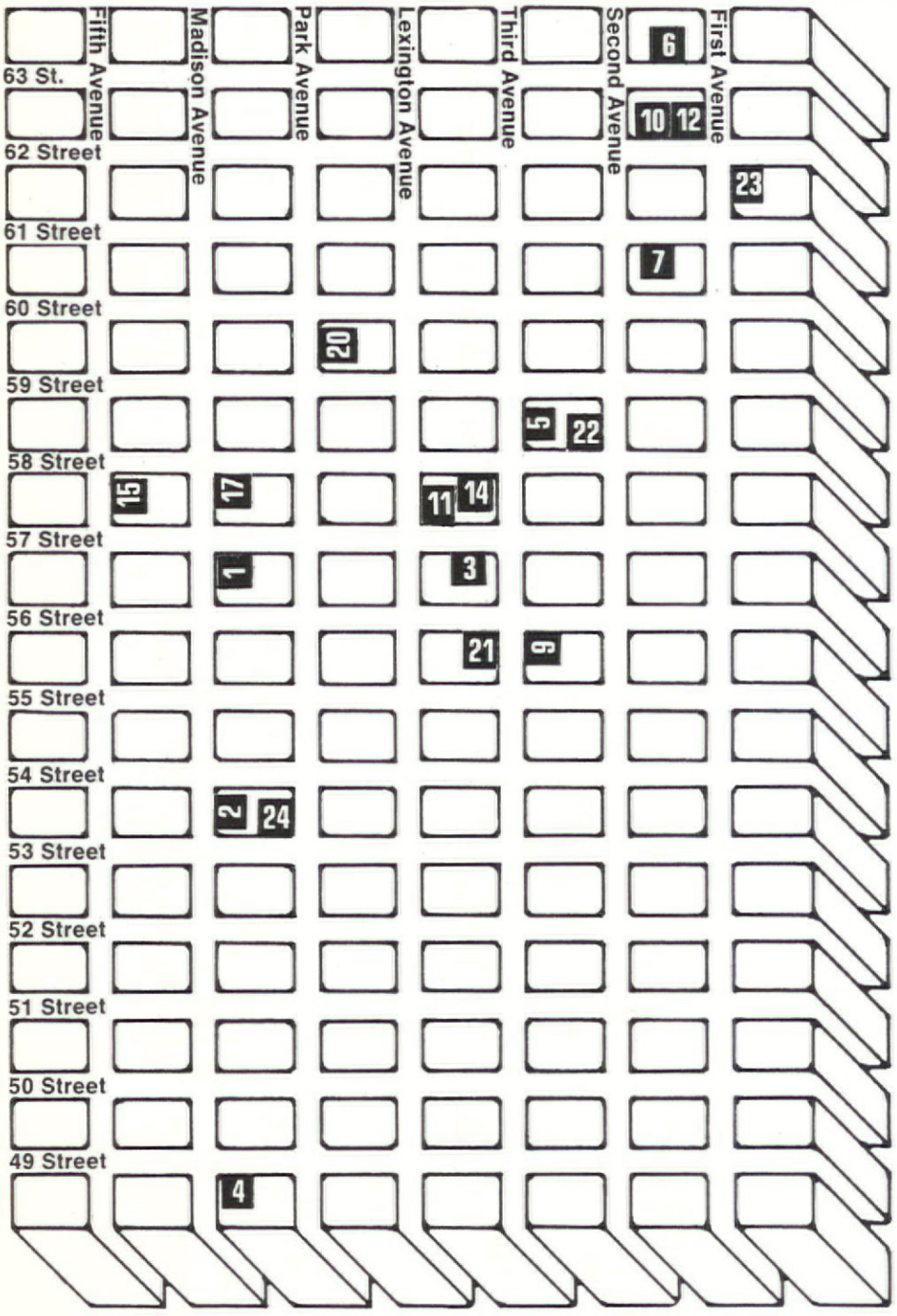
Leon Rosen



Irving Rosen



GUIDE TO DESIGNER'S SATURDAY SHOWROOMS



1 **Atelier International**
595 Madison Avenue

2 **Brickel Associates**
515 Madison Avenue

3 **CI Designs**
136 E. 57 Street

4 **Cumberland Furniture**
40 E. 49 Street

5 **Directional Contract Furniture**
979 Third Avenue

6 **Dunbar Furniture**
305 E. 63 Street

7 **Eppinger Furniture**
306 E. 61 Street

5 **Fritz Hansen Inc.**
979 Third Avenue

9 **Harter Corporation**
919 Third Avenue

10 **Helikon Furniture**
315 E. 62 Street

11 **International Contract Furnishings**
145 E. 57 Street

12 **Intrex Inc.**
343 E. 62 Street

14 **JG Furniture**
150 E. 58 Street

15 **Knoll International**
745 Fifth Avenue

14 **Lehigh-Leopold**
150 E. 58 Street

17 **Herman Miller**
600 Madison Avenue

10 **Pace Collection**
315 E. 62 Street

5 **Harvey Probber Inc.**
979 Third Avenue

20 **Jens Risom Designs**
505 Park Avenue

21 **Edward Axel Roffman Associates**
160 E. 56 Street

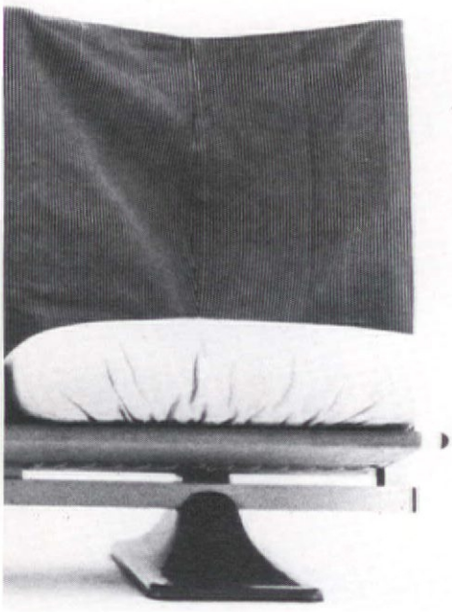
22 **John Stuart International**
205 E. 58 Street

23 **Stendig Inc.**
410 E. 62 Street

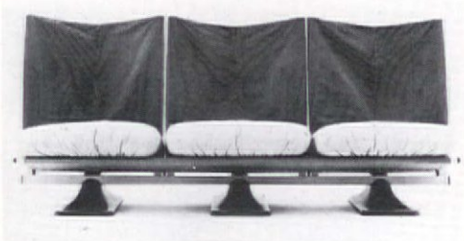
24 **Stow/Davis Furniture**
49 E. 53 Street

6 **Turner Ltd.**
305 E. 63 Street

ATELIER INTERNATIONAL



A component seating system built of arm and armless chairs, set on single or double foot ganging bases, Aeo makes it way to the Al showroom by way of Firenze, Italy, and the Archizoom Team planning facilities there. Construction details include: baked-enamel tubular and strap steel frame, sewn and reinforced uphostery sleeves, polyurethane/Dacron seat cushions. Upholstery credits also go to the Archizoom group, which developed a collection of high-tensile strength textiles specifically for use on Aeo units. Circle No. 256.





Archizoom Group

TURNER LTD.

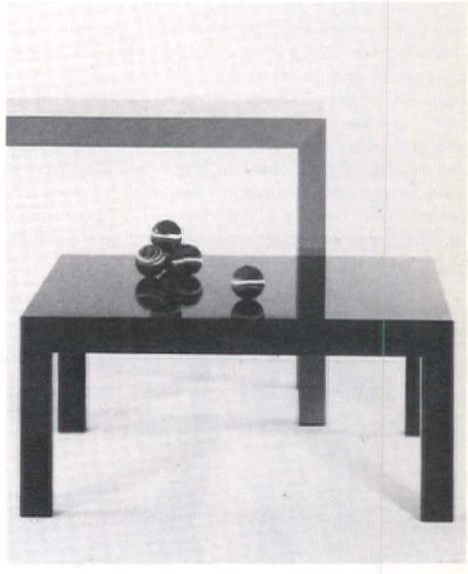


Turner showroom personnel, Bill and Heidi Turner, far right.

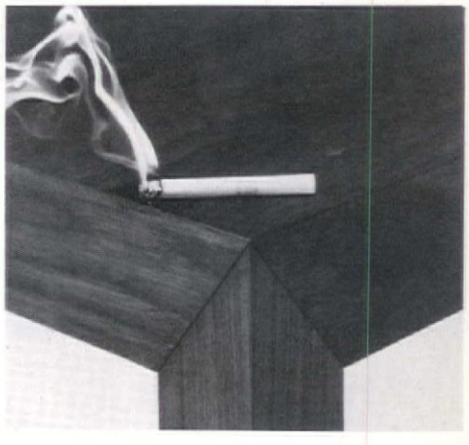


European Parliament, Luxembourg, displays row upon row of Artifort of Holland's 360 Multiple Seating Series, which will be shown on a smaller, but no less grand, scale at the Turner showroom. Both Heidi and Bill Turner are impressed with the system's versatility (available in single seats, in combination units from three to ten), and stress the system's easy adaptability to airport, auditorium, reception areas. Circle No. 237.

INTREX INC.



Billed by President Leonard Eisen and Vice Presidents Paul Mayen and Natale Ventimiglia as "the most fire-resistant wood furniture in the interior furnishings world," Intrex Inc.'s Parsons Exchange tables can withstand temperatures up to 1,600 degrees, will not mar under cigarette, match, or candle heat. Precision-engineered hardware gives unusual structural strength, facilitates on-site assembly. Trexcote finish — which insures tables' fireproofing — is also resistant to water stains, scratches, can be specified in natural stains or a range of Intrex colors. Circle No. 243.

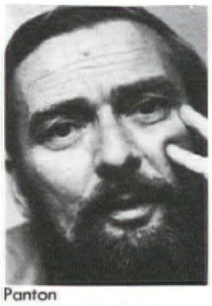


FRITZ HANSEN INC.

"Designed for versatile living"—a succinct summation by President Eric Norup of Fritz Hansen's new Chair System. Designer Eric Panton agrees with the description, and points to choice of four seat heights, single or endlessly combined units, choice of three fabric grades, as ways in which Fritz Hansen has enlarged upon the system's integral versatility. Exposed chair frames come in high polish aluminum, matte brown epoxy finishes. Tubular metal arms are available for all but the chaises. Single chairs become sofa units with the addition of a simple coupling device. Circle No. 255.



Norup



Panton

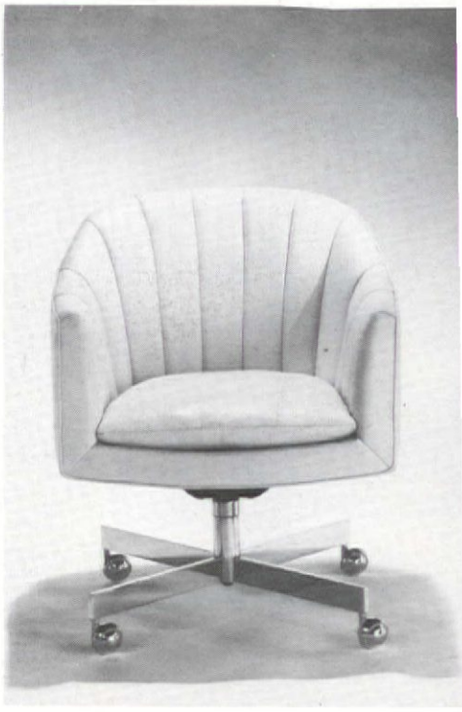


DIRECTIONAL CONTRACT FURNITURE



Introduction of a major design series—along with the redesigning of showroom space to display the series—is jointly announced by Directional's Chairman of the Board, George Mesburg, and Manager of Showrooms, Bruce Shapiro. Paul Evans line of executive furniture will completely fill the newly redesigned second floor of the New York showroom. Also joining in the Directional presentation, elegant, versatile All-Wall system of cabinet, shelf, and closet components. Circle No. 252.

CUMBERLAND FURNITURE



Cumberland President O. H. Krug reports a "sinking feeling" following several hours of comfortable sitting in Cumberland's newest series of desk and visitor chairs. Separate, semi-attached sinking seat cushion accounts for the feeling; channeled seat back, soft upholstery are responsible for long-use comfort. Coordinate lounge chairs and sofas also available. Circle No. 248.



Krug

EPPINGER FURNITURE



James Eppinger, Sr.



At center stage at the Eppinger showroom — E metric open plan office system of freestanding panels and hang-on components. Jim and Bob Eppinger share in their father's enthusiasm for the system's easy assembly, easier rearrangement, total adaptability. Illustrated, a three-panel compact unit with extending work surface and standard, two-drawer lateral file. Available in oak and walnut. Circle No. 238.



Bob Eppinger



Jim Eppinger

HELIKON FURNITURE

Translating art deco and Chesterfield sofa inspirations into a contemporary seating group, Sig Ustad and George Dandridge's Normandie Collection debuts at the Helikon showroom. President Fred Seeman feels the Normandie group gives its own special form to rectangular and square spaces, easily accommodates the growing trend to curved and shaping walls. Designer and Vice President Bob Becker provides the specs — sofas range from 60 to 96 inches in length, stand 26 inches high; lounge chair is 34 inches wide, also stands a full 26 inches. Series may be specified tufted or untufted, in choice of leather, suede, or a wide variety of fabric patterns. Circle No. 245.



Seeman



Becker

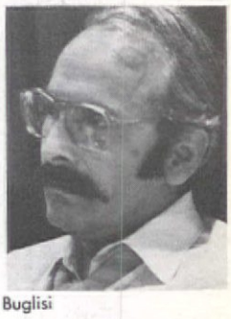


HERMAN MILLER





Wilkes



Buglisi

New to the Herman Miller repertoire, dual function Wilkes Soft and Multiple Seating. Flexible, durable, supportive (with cushioning that molds to body shape), the Wilkes chairs can be based on choice of four-point polished cast aluminum, stable pod base, tubular chrome sled base. New York Showroom Manager, John Buglisi cites optional pneumatic lift, choice of angle or square arm designs, as a few of the many specification options. Circle No. 242.

HARTER CORPORATION



Earl Koepke and Theodore Combs

Twenty-one layers of plywood go into the strudy construction of Harter Corp.'s Model 2614 Rocking Chair. The work of Harter Director of Design, Earl Koepke, the rocker joins the 2600 Series of slat-back oak chairs. President Theodore Combs and Sales Representative Muriel Mayer emphasize that the 2600 Series is but a small part of the Harter display. Sharing showroom space will be two seating groups—2500 Series and KOE-10 Group—cited by AID/NSID at NEOCON 6 "for outstanding design in the cateogry of seating." As a finishing touch to the seating array, Glenavy fabric of 100 percent New Zealand wool will premier. Circle No. 253.



JOHN STUART INTERNATIONAL



Precision bent steel tubing provides a "controlled curvilinear frame" for John Stuart's Comprehensive Seating Program. The work of designer William Sklaroff, the Comprehensive series features tooling and shaping so precise that visible joints are all but eliminated. The result is a collection of sleek, serviceable designs, modestly proportioned to impart a feeling of lightness, sturdily constructed to insure long wear. Circle No. 249.

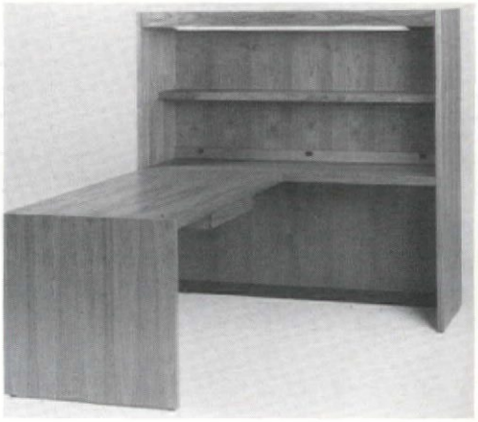


Sklaroff

LEHIGH-LEOPOLD



Two pieces from Lehigh/Leopold's Group 55, promoted by Vice President-Marketing, Robert Glen Hunter as "high-rise office modulars." Group components—available in walnut or oak, all with oiled finish—include workstations, extensions, cabinets, files, storage units. Total coordination is built-in for desks and consoles from L/L's groups 46 and 88. Circle No. 258.





Hunter

DUNBAR FURNITURE

Bryant K. Alford, New York Showroom Manager, takes over presentation of Dunbar's Odyssey Collection, previewed in Chicago during June market week. Capitalizing on the firm's long experience in wood craftsmanship, the Odyssey line houses Dacron-covered, poly-filled seat and cushion in curved, oak end frames. Design 7456 carries low lines, soft cushion to a compact, comfortable end. Circle No. 251.



EDWARD AXEL ROFFMAN ASSOCIATES



Roffman



Cangelosi

Walnut plinth base, hardwood frame, urethane/Dacron cushions, make for comfortable, sturdy seating in Roffman's M-1101 Club Chair. President Edward Axel Roffman presents the Club model in concert with three sofa designs, all covered in choice of leathers, vinyls, plush velvets, or selections from Roffman's new fabric program. Executive Vice President John Cangelosi and Assistant General Manager Jack Fishkin assure us that more will be going on in the Roffman showroom than meets the eye. In addition, they'll explain Roffman's revised catalog and new production systems, intended to speed manufacturing and delivery times. Circle No. 254.



HARVEY PROBBER INC.





Probber

Rich, hand-rubbed, satin-finished mahogany veneers are set in parquet pattern atop Harvey Probber's Mitered Mahogany Cube Desk. The pride of the Probber showroom, the desk is specially designed for super-executive installations. Companion mahogany credenza features fine line, barely visible tambour front, with center fingertip opening pulls. Both desk and credenza are finished in new HP Chestnut color. Along with the Mitered collection, President Harvey Probber plans to introduce modular Advent system, and a newly designed line of airport seating. Circle No. 250.

NEW SLANT ON

A—Eero Aarnio's conference/dining chair, designed for Italy's Studio Tipi and imported by **Hank Loewenstein**, is trimly styled with flatted chrome-plated, steel-tube frame and chrome-plated back support with removable upholstered cushion. The cantilevered seat is comfortably foam padded. Circle No. 218.

B—Again from Italy, Figquatordici/F-14 is a relatively inexpensive armless chair fully upholstered in choices from designer fabrics to select Italian glove leathers. For lounge seating, a ganging device locks each frame to the next. Mobili Tre D produces the chair system, designed by Adriano Piazzesi. It's imported by **Galleria Mobili**. Circle No. 219.

IMPORTS

Italy, Brazil, Taiwan, Philippines—these are but some of the countries producing products that are being imported by U.S. firms to broaden the designer's scope of specifications. More next month, with a review of new products reaching the U.S. market from Canada.



H—Jonathan Ginat of **A.C.I. Industries** designed a trio of chairs (two are shown) which were produced in Brazil. They're made of an exotic wood called Pau Ferro—translated, Iron Wood—that is dense and hard. Upholstery fabric is Herculon. Circle No. 225.

G

E

F

D—Remove the zipper-covered arms and the Italian-produced Lijn armchair stacks away for storage. **Architectural Supplements Inc.** offers the steel, chrome-plated chair in a host of fabrics and leathers. Among them are tweeds and ribbed velvet, suede and patent leather. Circle No. 221.

E—Italian version of a cube cocktail table, imported by **Selig**, sandwiches a 42-in.-sq. glass between the chrome base and a matching top. Circle No. 222.

F—Deeply contoured shell maximizes comfort of the Apollo side chair (there's also a companion armchair), newly imported from Italy by **Continental Imports**. Either glides or casters can be used on the five-leg, polished-chrome base. Circle No. 223.

G—Carla is but one member of a new family of chairs imported from Sweden by **Stendig Inc.** Designed by Jan Ekselius, the chair is framed with chrome tube and can be covered in a Stendig or COM stretch fabric. Circle No. 224.

H

C—A long and fine tradition of Polish-manufactured chairs continues at **Thonet**. Example: This armchair, with veneer seat, bent beechwood frame in standard Thonet wood finishes. Circle No. 220.

IMPORTS

From Italy, plump foam; From Orient, airy wicker

A—Italy's noted architect/designer Vico Magistretti juxtaposes natural wood and highly polished, polyester-lacquered elements in a series called Tema, the table is imported by **Atelier International** in dark green and black. Circle No. 226.

B—Design starts in California—by Elinor McGuire for **McGuire Co.**—moves to the Philippines for fabrication, then back to the U.S. for national distribution. The coffee table, topped with rawhide, also uses rawhide strips to secure base components. It's wrapped wet around dowelled joints, and as it shrinks while drying, the rawhide becomes part of the design and adds to the strength. Circle No. 227.

C—Listing at an enticing price of $33, adjustable chair is imported from Taiwan by **National Office Furniture Co.** Shipped KD and easily assembled, the chair has spring tension-controlled back rest. A durable vinyl covers polyurethane foam padding. Circle No. 228.

A

B

C

D

D—Hanseatic Furniture Co. imports Program 7000, a new series of lounge and conference furniture designed and produced by its parent company, Wilkhahn of West Germany. With seating in arm and armless versions, the system utilizes a minimum number of components for maximum range of possible groupings. Frames are round tubular steel with black epoxy finish; connectors are chrome-plated zinc. Circle No. 229.

E—Italian designer F. Mirenzi's Z-45 seating units start with a wood base, padded with polyurethane foam and covered in fabric, leather, or suede. The system, which can be linked into a number of compositions, is one of **Sormani Linea Plus** most recent imports. Circle No. 230.

F—Calif-Asia calls this wicker design by Hall Bradley, Gothic Revival. Hand-made in the Orient, the furniture is framed of durable pole rattan covered with woven rattan core. Besides white, Gothic Revival comes in a range of decorator colors. Circle No. 231.

G—Interesting and intricate, this four-panel screen is hand-carved in India of Sheenam wood and lacquered in color by its importer **Louis Maslow & Son.** While the wood is hard and brittle, many splits appear, adding to the filigree look. Circle No. 232.

H—The mood of Capri lounge chair is relaxed and comfortable. This Italian-made chair, available through **Walker & Zanger,** uses either leather or canvas over the mirror-polished chrome frame. Circle No. 233.



MARBLE: GREAT LOOK AND WEARABILITY, IF THE SPECIFICATION IS RIGHT

One of the most elegant and durable materials available to the designer, marble requires detailed product knowledge for the best performance

By **Marcie Avram,** Special Features Editor

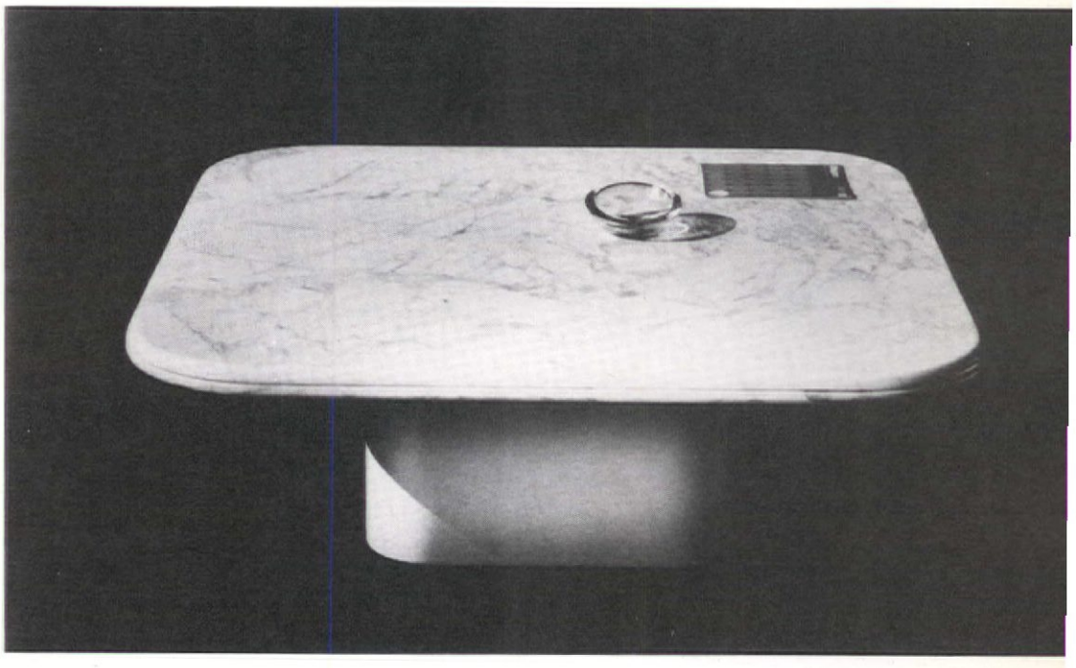
Marble is beautiful, durable, and adaptable, but the right marble for the right application must be specified in order to get maximum appearance, wear, and maintenance out of the material. Performance requirements in contract are of utmost importance or the color, texture, grain, working qualities, or finish properties of marble will not work in application.

In common usage, any crystalline rock capable of taking a polish is considered marble. This includes composites of one or more of the minerals calcite, dolomite, and serpentine.

The nomenclature, according to one source, is a derivative of the Latin word "marmor," meaning "shining stone," because calcite crystals sparkle as they reflect light.



From huge masses of natural rock (this quarry is in Carrara, Italy), man fabricates beautifully functional items combining marble's natural beauty, durability, with his own sense of design and function. The table below is from Cumberland Furniture Corp.



Marble is the object of a variety of classifications. One, based on formation and content, divides this material into three groups. The largest of these groups is the marble from recrystallization of limestone.

The second group is what has become known as "onyx marble," not to be confused with true onyx. These stones primarily consist of calcium carbonate and unlike the former, have not resulted from metamorphism of pre-existing limestone.

The term "onyx marble" is taken from the banding effect of colors produced during its formation, which likens it in appearance to onyx.

A third group includes the verd antiques. This name is applied to those marbles primarily consisting of serpentine, which is characterized by a green color.

Verd antiques are highly decorative, the green sometimes streaked or veined with red or white. However, they are in no way comparable in either composition or origin to "true" marble.

Travertine is closely related to onyx marble in origin. Although generally not susceptible to a high polish, this stone is classed with marble by Marble Institute of America.

Characterized by irregular cavities and decorative bandings, travertine is available in great abundance, and has become a popular material for flooring and walls.

MIA also classifies marble according to its natural working qualities. However, this grading system—A, B, C, D—is of primary concern in regard to exterior applications.

Exterior marbles are almost always grade A, by virtue of the fact that they must stand up to the extremes of the atmosphere. Interior marble, on the other hand, can be from any group, but the most highly decorative varieties are typically C and D grades, often requiring substantial manufacturer repair.

Because many of the highly colored stones will disintegrate in the presence of water or pollutants in the air, they can only be used indoors.

Variety of finishing methods

Marbles also may be treated to a variety of finishing methods, the choice of which depends on the original material and its ultimate use. For instance, the honed and polished finishes are most widely used for interior applications. Outdoors, on the other

Grade	Description
Marble Grades	
Group A	Sound marbles and stones with uniformly good working qualities.
Group B	Marbles and stones similar in character to Group A, but with working qualities somewhat less favorable; limited amount of waxing, sticking, and reinforcing of occasional natural faults. (Sticking, waxing, and reinforcing are manufacturer's terms for filling natural voids, lines of separation,and repairing faults in marble.)
Group C	Marbles and stones of uncertain variation in working qualities; frequent geological flaws, voids, veins, and lines of separation repaired by sticking, waxing, filling, and reinforcing.
Group D	Marbles and stones similar to Group C and subject to the same methods of finishing and manufacture, but with maximum variations in working qualities and a larger portion of faults; includes many of the highly colored marbles prized for their decorative qualities.

Marble Finishes

Finish	Description
Split face	Rough natural face of the stone, used for masonry stonework consisting of small, uneven, narrow stones.
Natural finish	A moderately rough face produced by sawing with the use of sand to a dull, smooth surface.
Sand blown	A finish produced by sand blasting to a smooth, matte surface.
Grit finish	A finish produced by rubbing the surface with abrasive grit to produce a dull, smooth surface that is somewhat smoother than a sand finish.
Hone finish	A velvety smooth finish with little or no gloss produced by machine and hand rubbing with special abrasives.
Polish finish	A mirrorlike glossy finish which brings out the full color of the marble; requires periodic maintenance.

"American producers emphasize the exterior marble market."

hand, a polished marble will lose its color and polish unless constantly maintained.

As any natural material, marble can be additionally classified by a number of physical properties. Such properties as weight and strength relate to exterior applications. As an interior material, marble's primary properties include color, hardness, and absorption ability.

Color: As one might guess, marble color is governed by the nature of the stone's constituents. Several hundred different varieties are currently being quarried, ranging from pure white to pure black and almost any color in between.

Any color variance from pure white is the result of a mixture of foreign materials present in the rock's formation stages. During the process of recrystallization from heat and pressure within the earth, certain impurities infiltrate the stone mass. They may be distributed uniformly, or they may take the form of veins, streaks or cloudings.

Color indicates quarry region

As examples: Reds, pinks and reddish browns are due to the presence of manganese oxide; yellow-brown, yellow, and creme to liomite, a hydrous iron oxide; blacks to carbon.

Consequently, color is indicative of the region in which a particular marble is quarried. This explains, as well, why marble from a single quarry may vary with time as different beds are worked.

Hardness: The hardness of a marble refers to its ability to resist abrasion. Hardness is also a measure of workability. Quarrying marbles which are hard is much costlier than working softer marbles, because it is a slower process. But such a cost may be warranted if the material is to be exposed to abrasion in end use.

Absorption ability: A marble's absorption ability is a measure of its pore space as a percentage of the mass rock volume. Low absorption is desirable in exterior uses, and may be likewise desirable in interior applications—in high-traffic, heavy-maintenance areas as a protection against water, soot, and particles of soil.

From quarry to supplier

The preceding treatment of physical characteristics is abbreviated, yet essential, if the designer is to achieve a "best" specification.

Most marble suppliers receive slabs of marble cut from blocks in standard thicknesses at the quarry's mill. In the supplier's shop, marble slabs are further processed—the extent of which depends on final use.

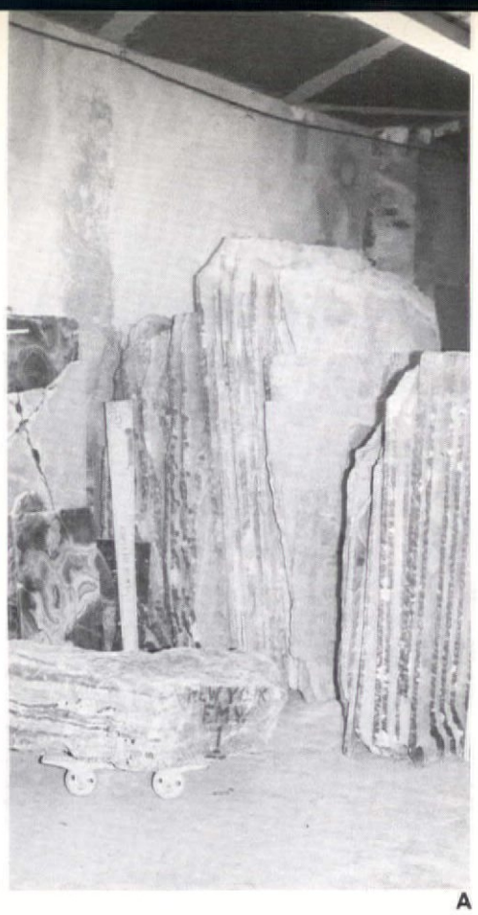
When slabs first arrive at the shop, they experience coping or jointing—both referring to the subdivision of slabs into smaller sizes. Coping is the process of cutting a slab into two parts without regard to finishing the edges; jointing results in square edges without chipped corners.

Slabs are then squared and finished on a rubbing bed. Marble slabs are held on the surface of a rotating circular disk to which sand and water are applied until desired dimensions and smoothness are achieved.

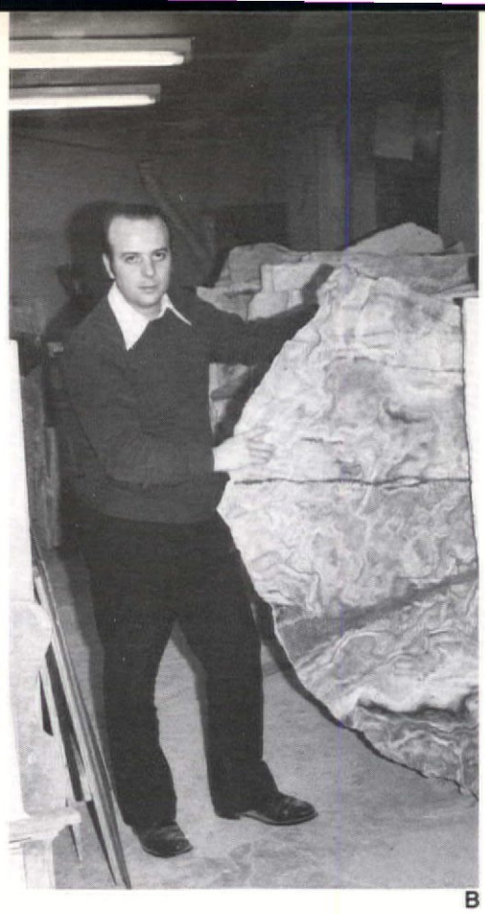
If a hone finish is desired, the process of gritting—which gives a smoother surface than rubbing—is utilized. Gritting is generally accomplished with abrasive bricks attached to revolving buffer heads which travel over the marble surface.

Buffing results in a polished finish: A rotating buffer head is guided over the wetted stone surface with the use of an abrasive.

After this, marble slabs may be cut into



A



B

In one of the initial manufacturing steps, onyx, originally in rough, solid block, is transformed into sawn, polished slabs (A). Onyx can be richly variegated with unusual natural coloration and designs as in this piece (B), shown by John Puccio, Sales Manager of Puccio European Marble Works.

various configurations as specified, such as a circular table top.

Specify to specific use

Due to the variety of properties characteristic of each marble, final specifications must be based on the suitability of a marble for its particular use. And because the variations are many and the generalizations few, the specifier must rely on his supplier for guidance.

However, several marble suppliers told CONTRACT that the specifier often asks, but does not listen! Or—due to the intricacies of the subject—some marble sources have been known to let the profit motive stand in the way of optimum recommendations.

Thus, spokesmen stress, the specifier must not only find a supplier, but he must also find a *reliable* supplier—based on experience and word-of-mouth. And then, the specifier must *listen* to the supplier!

If a specifier insists on a particular marble, despite professional advice, a whole assortment of problems may crop up. But what makes this subject ever more difficult is that often marble needs elicit not "black" or "white" solutions, but rather that nebulous "gray."

Domestic or imported?

As a prime example, there exists that sticky question of domestic vs. imported marble. Are there actual differences, or is the decision simply guided by the supplier's offerings?

As far as can be determined, both domestic and imported stones are used for all purposes, exterior and interior. Decisions are based, once again, on the particular job.

Price, suppliers say, is one consideration. Domestic marbles tend to be higher in cost as a result of the higher cost American labor market. But price aside, the bulk of any interior marble decision seems to be primarily based on esthetic considerations.

Imported marbles offer a broader color selection, including the most highly decorative stones, resulting from the nature of source regions. As a specifier builds his total visual, he will often find his desired "look" among the imports.

Further, adds Georgia Marble's Kay Montgomery, European sources, particularly Italian, have developed a greater interior marble market than domestic sources. He explains: "Interior marbles tend to be C and D grade stones, which require ample manufacturer 'repair,'—sticking, waxing, filling, reinforcing, and coloring.

"Domestic suppliers had been more involved in the interior market in previous years. But with the rising cost of labor, it became too expensive to pursue on a broad basis. As a result, American producers began to emphasize the exterior marble market."

Just as an interior choice has a high probability of being an import, an exterior marble is just as likely to be domestic, says Jack Shackelford of Vermont Marble. The reason, he explains, is that the specifier is typically working with a large building requiring huge amounts of marble of uniform color and properties. Many of the domestic quarries produce materials filling this need.

Regardless of any "valid" considerations, implies Jan Farensbach, Colonna & Co., the industry is suffering from what boils down to "an old wives' tale" in regard to imported marble. Particulary, the Carrara name, he says, has come to be almost synonymous with imported marble, and it sometimes carries more weight in specifier selection than it should.

Carrara is a concentrated Italian marble producing, sawing, and shipping area, he continues. But all marble that is shipped from this port is not Carrara-produced material, nor is it necessarily the value its price may indicate in specific circumstances.

The most well known Carrara marble (white with gray veining) is considered a good "value," says European Marble Work's John Puccio, because of its availability and flexibility (translated, abundance means lower cost). But the buyer directed by the Carrara name may not be getting the best marble choice for his needs, and occasionally, he may be paying a hypoed price.

Names can be confusing

Suppliers admit that although oft-times pleasing to the ear (Creamo Delicato, Dolchata Pearlota), commercial marble names can become a source of confusion to the buyer. Marble is marketed by the quarry under the quarry's name, but from here, a variety of practices results in inconsistency of labeling by the time the specifier enters the picture.

Take European Marble Works. This company actually drops the quarry name and instead, assigns each marble a number, based on the source marble block. Thus, the same quarry is providing the supplier with number offerings; as blocks are extinguished, the number is dropped from the line.

The reasoning behind this system, relates Puccio, is to reduce confusion. Since marble will vary from block to block, each variation will carry a different number, rather than the identical quarry name.



C



D

Variations are inherent in marble, an element of nature, whether in color or in pattern design (C). The more select the marble and onyx, the more visually uniform it will be. Each type should be selected according to end use, whether part of a product or project. Cutting and shaping machine (D) is equipped with diamond circular blade. Each finished product is meticulously inspected (E) before leaving the plant, in this case by Paul Puccio (foreground), President of European Marble Works. Key to a successful finished product is proper specification at the inception of a job.

On the other hand, Colonna and Vermont utilize the given quarry name, but both precede each with their own "brand" name, i.e., Colonna *Suprema;* Vermont *Vermarko.*

At one time, a Colonna representative says, suppliers could obtain exclusives on certain marbles; thus, touting the quarry name offered added market clout. However, this is no longer possible; consequently, suppliers sometimes affix their own names to marbles in order to individualize their lines.

This is yet another factor contributing to the need for a reliable supplier.

Spokesmen emphasize that interior work is often complicated by the fact that many designers buy for esthetic considerations only, at the expense of physical suitability. And this practice will often lead to problems in the completed installation—problems which could have been avoided with the "proper" specification.

Basic Guidelines

To illustrate this claim, suppliers take the positive approach in setting down basic guidelines.

Flooring, primarily in heavy-traffic areas, marble requires a particular level of abrasion-resistance. In addition, floors constructed with two or more varieties of marble—as a checker-board pattern—must possess equal levels of abrasion-resistance if the floor is to "wear" evenly.

High-traffic area flooring also should possess a low absorption property in order to stand up to maintenance requirements. This fact bans the use of some highly absorptive, white marbles.

A common misconception among designers, says Farensbach, is that a polished marble flooring will be "slippery." Because the shine of a polished finish is a result of the finishing process and not an applied material, this type finish can be adapted to flooring as well as any other.

Walls can be finished with a greater range of marbles than flooring, but again, a heavy-traffic area does impose certain limitations. Farensbach reports that the current trend is to utilize wall marbles with a honed finish. However, a pure white, honed marble would be highly subject to grease and dirt soilage from hands, etc.

Many so-called "luxury" apartment buildings fall prey to this specification error, spokesmen say. With primary interest in producing a "look," the building designer often chooses a less expensive material which carries his desired visual, and sometimes discovers that this choice does not stand up to maintenance requirements.

"While a marble-top table can be finished at reasonable cost (perhaps $2 a square foot)," Farensbach continues, "it is a different story when it comes to installed walling. In fact, it may actually be less expensive to put up new materials than to refinish the old."

Furniture, particularly table and counter tops, again requires maintenance considerations at the time of selection. A recommended material would represent a marble which possesses high abrasion-resistance and low absorption. Logically, as well, a more colorful marble will offer greater stain-resistance.

Because of these requirements, Puccio says, onyx becomes a better choice than marble. Onyx, in general, is more colorful, less porous, and more resitant to abrasion. However, the 50 to 300 percent greater finished product cost factor may initially disqualify this material.

And when it comes to vanity tops, Farensbach suggests that a honed finished, not a polished finish, be specified. The reason: Constant exposure to water and wiping of a polished finish will eventually result in a "two-tone" effect as the polish is worn away in some areas, and remains in others.

Statuary marble is among the most "valuable" varieties. It must be pure white, uniform, and typically fine grained. In addition, ornamental materials are used extensively for interior accessories. Onyx marble, verd antique and other stones are commonly found in the form of lamp bases, ashtrays and paper weights.

Thickness guided by use

The correct *thickness* of any marble is guided by its ultimate use. Although cracking can occur if too thin a material is specified, standard industry gauges in the majority of cases make this problem one of the lesser industry evils.

Suppliers differ slightly on recommended thicknesses, but all seem to fall approximately around the following measures:

Table, desk, and counter tops: 7/8 in., 1-1/4 in., 1-1/2 in., 2 in. (the selection, in part, is controlled by the free-standing span).

Floor tiles: 7/8 in.

Wall finishes: 7/8 in.

Puccio remarks that wall finishes can be as thin as 1/2 inch, although thicker cuts are preferred. A thinner material, he adds, should be cut in smaller pieces. This is the approach utilized by ceramic tile manufacturers, but often ignored in marble manufacture in an effort to accommodate price.

The concept of marble cost sometimes frightens the specifier, says Dick Eschman,



E

John Eschman & Sons. "Designers often operate under the misconception that marble will always skyrocket the cost as a surface material for table and counter tops."

Eschman claims that a lower priced marble can run the same as a 3/4-in. glass table top. A wood, such as walnut, will run slightly less, while better marbles will run approximately 40 to 50 percent higher on top cost alone.

Not only can emphasis on esthetics lead to problems in the finished installation, but such emphasis also can present obstacles to a good working relationship between specifier and supplier. "The supplier is often asked to do the impossible," Montgomery says. "If he reports to the designer that a particular coloration is not available, the designer's retort is often akin to: 'You're not telling me the truth.' "

Suppliers additionally feel that because the marble man is not brought into a job until the end, further difficulties arise which might have been avoided. According to Shakelford, "Some quarries, notably those in Europe, are inaccessible during the winter months. They produce only during the summer, and consequently, supply is readily available only during this period.

"As well, some quarries do not produce for inventory, but only cut to special order. Both situations demand greater lead time."

Natural variations in marbles

Farensbach adds that bringing in the marble supplier late in any job often leads to a color problem. "When the marble supplier is not involved until after man-made materials have been selected," he says, "he is expected to supply a marble which fills a precise color need in relationship to these other materials.

"The designer often forgets that marble is a natural product, and that the exact color he desires may be unavailable. And even if it is available, it may not be the most suitable marble for the job.

"The first thing we ask," Farensbach adds, "is 'What are you trying to do?' If, for instance, the specifier relates that he is interested in a white marble with blue veining, we will show him preliminary samples, and finally, narrow this down to final selection."

If decisions on man-made products (draperies, ceramic tiles, etc.) are made after this, he implies, the specifier is likely to end up with the best possible marble selection, as well as a satisfactory total visual.

Another possible difficulty eliminated with early supplier consultation is illustrated by such a marble use as wall panels. Different marbles are most economically quarried in different size blocks. If a specifier comes to the supplier with a need for 3-ft. panels, and his marble selection most economically produces 5-ft. panels, someone has to pay for the 2-ft. waste factor (and it isn't going to be the supplier).

In early design considerations, Farensbach points out, the designer probably could have utilized 2-1/2-ft. panels or 5-ft. panels just as easily.

Sampling, itself, can become a bone of contention between specifier and supplier. Some spokesmen report that they prefer to work with three samples of a particular marble in order to assure the buyer that the supplied material will fall within this range. A buyer, though, may insist on only two; the supplied materials, then, must be more uniform and thus, more costly.

Farensbach emphasizes that the

MARBLE

"The supplier is often asked to do the impossible."



F





Hand carving and finishing (F) is required on some pieces; however, marble sculptors capable of producing intricate decorative effects are a vanishing commodity. Most modern products are geared toward clean lines, enhancing the elemental beauty of marble. Both products at left, the top from the Puccio Collection, bottom from Pace Collection, clearly illustrate the element's potential.

MARBLE

"Consulting supplier too late often leads to color problem."

"legitimate" way to sample marble is to offer at least two sample pieces showing the limits in maximum and minimum of coloration and veins and markings—with the understanding that the supplied material will likely fall somewhere in the middle.

Spokesmen state that the specifier many times has trouble visualizing a finished product from small samples—and that the finished job leads to "buyer discontent."

The antidote, they say, is understanding that (1) marble is a natural material and can never be reproduced tone for tone, marking for marking, and that (2) marble is a difficult material to sample (due primarily to its weight) and that the "reliable" supplier is doing the best sampling job possible.

Time has witnessed a change in the use of marble as a building material. While once marble was a common structural material and was utilized in cubic, carved form, current practice restricts this material to "veneers" used over other structural material.

Consequently, Farensbach says, marble craftsmanship is becoming a thing of the past. He relates as an example the construction of the Rayburn House Office building in Washington, D.C., for which marble carvers had to be imported from Europe.

Shakelford repeats Farensbach's sentiments: "It has become a difficult task to locate a commercial marble sculptor capable of producing such decorative effects as carved mantel facings and door trims." (Vermont is one supplier that offers this capability.)

If fire standards are critical, the specifier may put his mind at ease. Marble is not combustible and is considered a fire-resistant material. However, heat transfer through marble is fairly rapid and consequently, it is not a highly rated thermal insulator.

Marble upkeep is easy

Once the right marble has been specified for the job, client maintenance is a fairly simple task. As in the care of wood, day-to-day maintenance of polished marble begins with an initial application of wax for protection (remember, the "polished" effect is produced through heat and pressure and is not an addition of any protective material), followed by regular dusting and the occasional use of a damp cloth.

The Marble Institute of America, in its *Marble Design Manual*, details particulars on individual staining problems, but in general, when the need arises for a "thorough" cleaning:

Polished marble—Wet with clean, hot water. Then use a soluable, soapless cleaner, such as Spic 'n Span. Rinse thoroughly. Dry with a soft cloth.

Honed marble—Use an abrasive cleaner, such as Ajax or Comet. Mix a solution of 1-1/2 quarts of abrasive cleaner dissolved in about 4 quarts of hot water, then dilute with 6 or 8 quarts lukewarm water. Stirring constantly, sloth the solution onto the marble. Let dry. Dip a wet fiber scrub brush in abrasive cleaner and scrub vigorously. Rinse well with clean water. Wipe dry.

Marble as a building material, says one manufacturer, offers industrial design expression far beyond that of wood and other interior materials. All the designer need do is view the varieties and colorations on the market to agree. ■



ART IN INTERIORS HAS GRADUATED FROM AMENITY TO NECESSITY

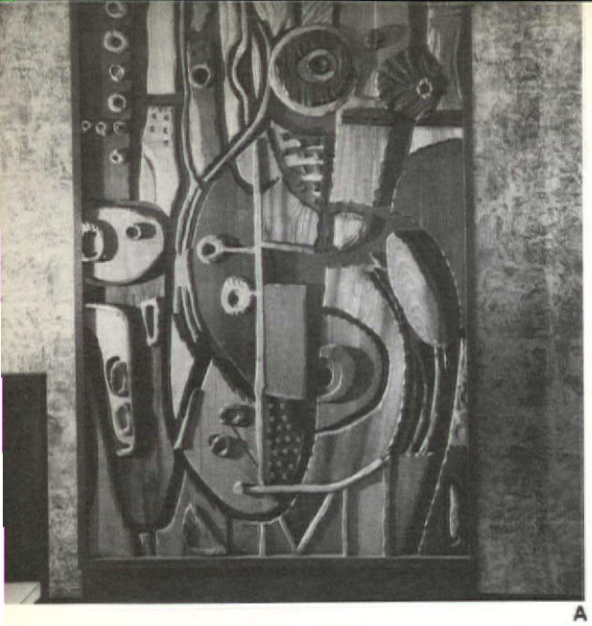
H.M. Keiser Associates, Inc. selected photographic blowups of raw materials, manufacturer's activities, for International Basic Economy Corp. installation, located in New York City. Framed and in full color, such "behind-the-scene" tableaux promote corporate image, and leave viewer with a lasting visual image of the firm.

For many years, the accepted way to discreetly judge people was to peruse the assortment of books found on their shelves. Now a similar mode of judgment prevails in the world of business—a company is often judged by the art on its walls. Just as possessions reflect individual personality, so arts and graphics reflect a corporate image. Judith Selkowitz of Judith Selkowitz Fine Arts starts with this as a premise as she questions clients about the "statement they wish to make," seeking artworks that are really reflections of the client.

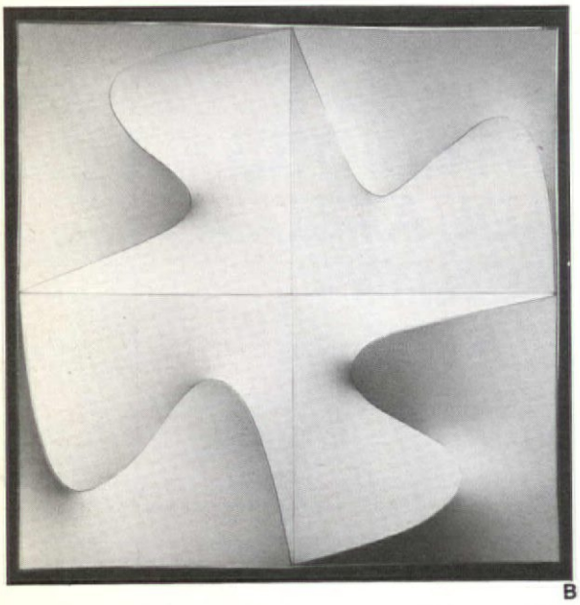
"Today people are demanding better surroundings," explains Selkowitz, "and are considering artwork earlier in their interior planning. Management seems more aware of the benefits of artwork for employee morale as well as for distinguishing their offices in the minds of their customers and visitors."

So important is art and the impression it leaves on the visiting viewer that, in planning Manhattan's Dime Savings Bank of New York, important locations for art were designated on the blueprints. Selkowitz worked closely with the architectural firm of Carson, Lundin & Thorsen, and the project required in-depth interviews with the client to determine the desired image to be projected.

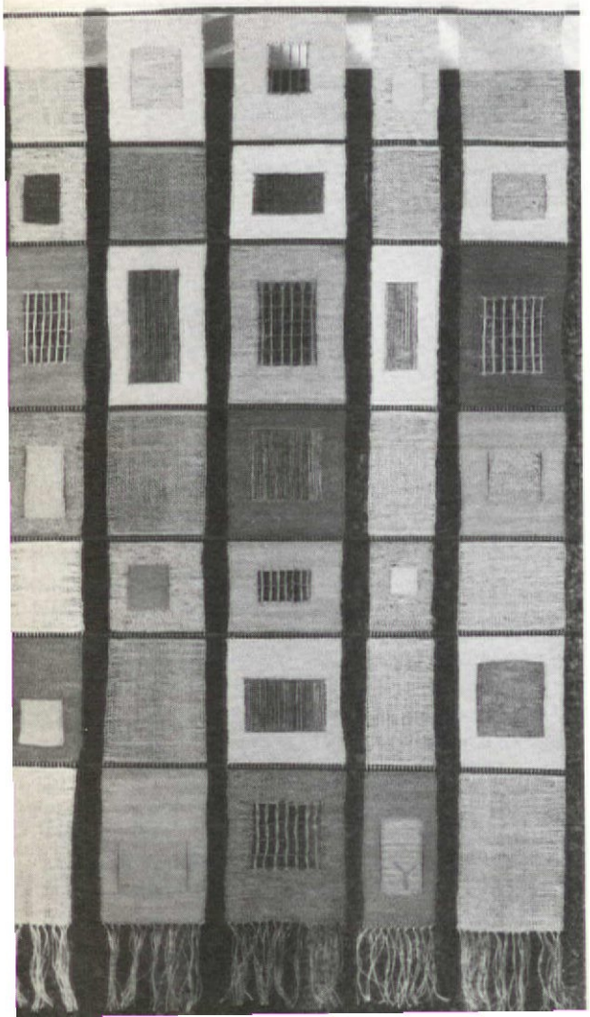
Obviously, then, the client must be part of the selection from the inception of the job. Therefore, one of the most important jobs of the art consultant is to educate the client.



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ART & GRAPHICS

Consultants must educate the client

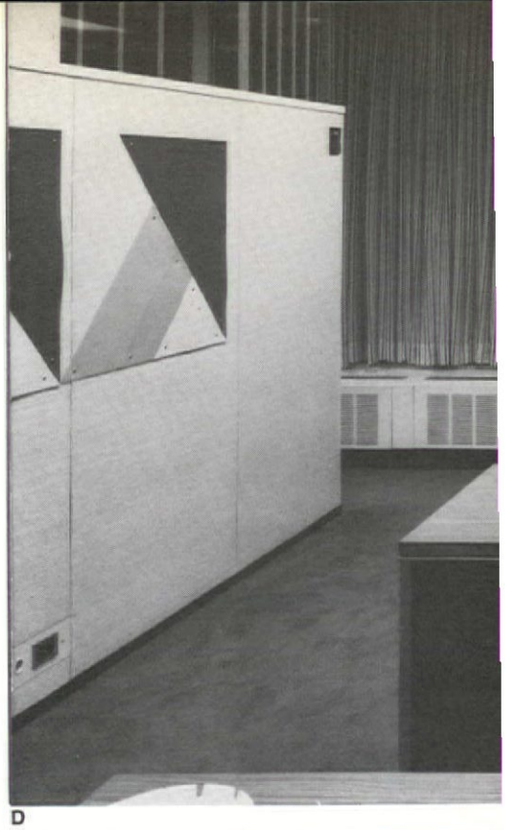
"Most people possess very little knowledge of art, and would rather say no than show any lapse of knowledge," says Leslie Howard Stern of Leslie Howard Stern Interiors. "As a rule, we can overcome this by giving our client a showing of good galleries and museums in such a way that the request comes from them for the purchase of quality art, and not from us."

"We find that educating the client to the art market," agrees Selkowitz, "has been a very important step in working out a budget: we keep the client informed as to current prices and what various types of art will cost him."

This also maintains a certain standard in the quality of the total art package, a commodity built on client taste and end use. "We have no preconceived ideas about the use of art in interiors," says Hugh Keiser of H. M. Keiser Associates, Inc. "Our art programs usually evolve from the specific needs of the individual project." An excellent example is the firm's use of "disposable art" for Bates Advertising. "We recognized that ad agency personnel would want to ornament their walls in their own way once they settled in," explains Keiser. "For the interim period, we asked Bill Tapley to create some colorful shapes and forms with illustration board that could be dispensed with later." A great success, the art program was maintained in many of the offices and incorporated into more permanent arrangements.

Hotel guestrooms necessitate criteria all their own. "It's not only a matter of budget and esthetics," explains Joseph Fevola of Charlotte Sabathie Design Associates, "but size, too. A painting 24-in by 36-in. is perfectly scaled—just right for the room, yet too large to fit into the average suitcase. Thus, the sensibilities of both the guest and the hotel operator are spared."

Although usage may dictate final choice, there is virtually no restriction on what, in today's marketplace, constitutes art. "The de-



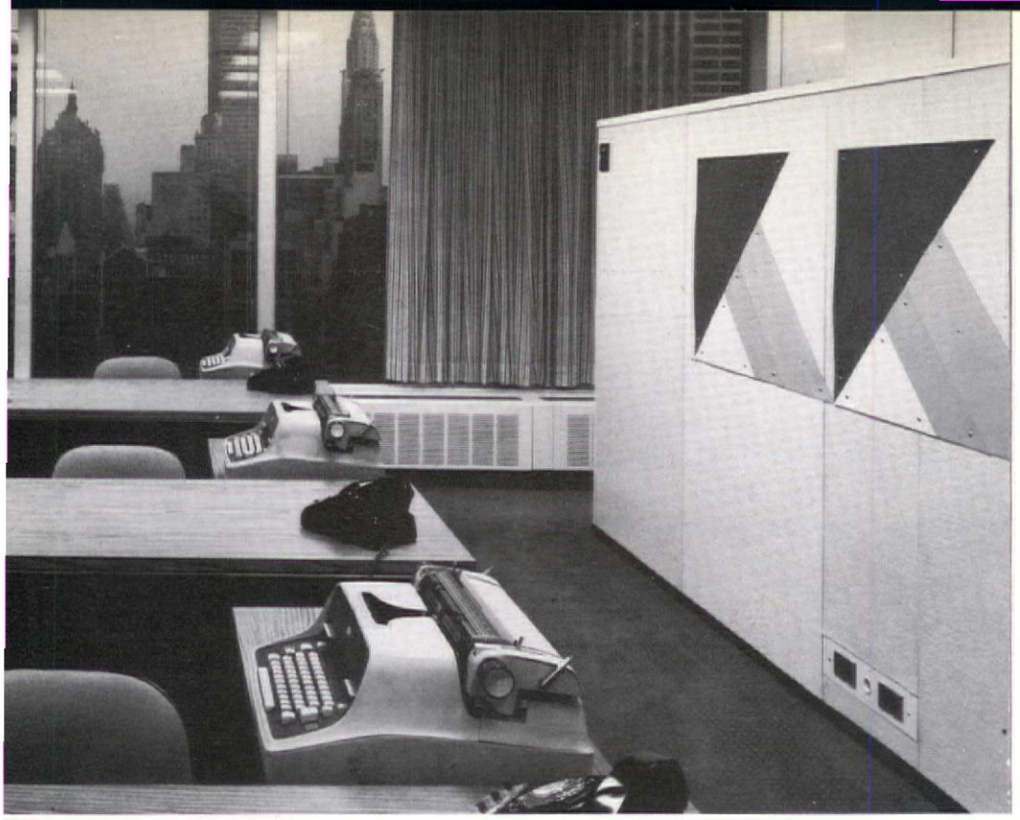
D



E



F





A—Eight-ft. square construction of canvas over stainless steel wire is part of the new contract-oriented collection from Robert Aaron Young. Circle No. 300.

B—When Leon Gordon Miller & Associates, Inc. designed the interior of Cleveland's Capital National Bank, it used decorative screens, designed by Leon Gordon Miller to promote visual interest.

C—Etchings International offers a full range of art and art services to the designer, including custom-crafted wall hangings and tapestries by Yvonne Forbath. Circle No. 302.

D—H.M. Keiser Associates' answer to the artistic needs of the ever-changing ad agency world? Disposable art, specially designed for the Bates Advertising installation by Bill Tapley.

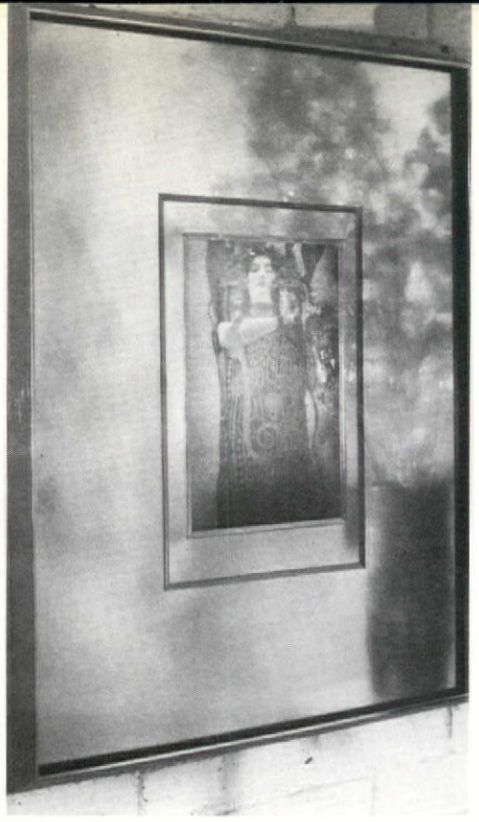
E—Pace Editions offers a wide range of art, from limited edition graphics, to intaglio prints, to tapestries, including this Jack Youngerman design. Circle No. 303.

F—Banner, designed by Jack Lowery of Jack Lowery & Associates, Inc., lends color and a humanizing influence to the interiors of this New York City Bankers Trust Co. branch office. The banner is one of a series of twenty created by Lowery for national distribution through Karl Mann Associates. Circle No. 304.

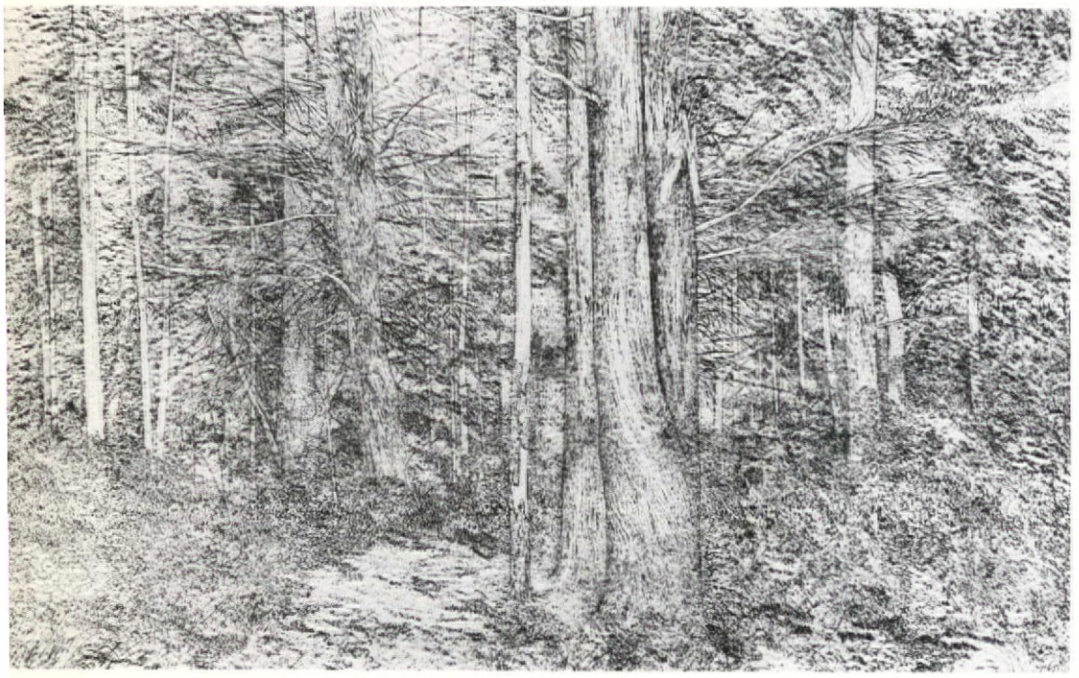
G—Metal Sculpture by Herb Feuerlicht was commissioned by Jack Lowery & Associates, Inc. for New York City's Barclay's Bank.



H



I



J



K

ART & GRAPHICS

Art projects a visual corporate image

signer, as well as the client, is more educated to the world of the art consultant now than at any other time," says Perle Goodwin of Etchings International. "Distinctions in quality of prints are now readily perceived, and more unusual media are used with increasing frequency. In fact, we receive many requests for sculptured tapestries and hand-woven wall hangings, crafted by commission only."

So diverse can the collection be without offending the viewer's sensibilities, that Selkowitz recently used classical Nepalese Tankas, watercolors, photographs, geometric prints, and tapestries in the same installation, achieving a pleasant visual mix.

Jack Lowery, of Jack Lowery & Associates, has frequently specified the use of banners in an installation, often of his own design. "The banner fills a contemporary need," explains Lowery. "The rich materials and voluptuous contours help to counterbalance the hard surfaces and machine-made precision so prevalent in our environment today."

Another trend with increasing following is the use of large photographs of a firm's manufacturing processes, plantations, factories, mills, or other "behind-the-scene" tableaux. This promotes the corporate image while satisfying the viewer's curiosity, leaving him with a lasting visual image of the firm.

More and more, the hard-edge work in vogue a few years ago has slipped to the kitsch-like status of fabrics, wallcoverings, vinyls, etc., primarily due to its near-exclusive use in many projects. "Hard edge as an art form is passé," says Goodwin. "Subtle and intricate color use, sometimes requiring 16 to 18 colors in a single print, is increasing in popularity."

In general, the art field is expanding in interior design, both in importance and definition. What was once considered a luxury, or at worst a grudging amenity, is now a necessity to corporate image and humanized space. ■



L

H—This guestroom, designed by Charlotte Sabathie Design Associates, uses art chosen with a specific criterion in mind—that the painting be scaled to fit the room but not the guest's suitcase. Painting was purchased through Karl Mann Associates. Circle No. 305.

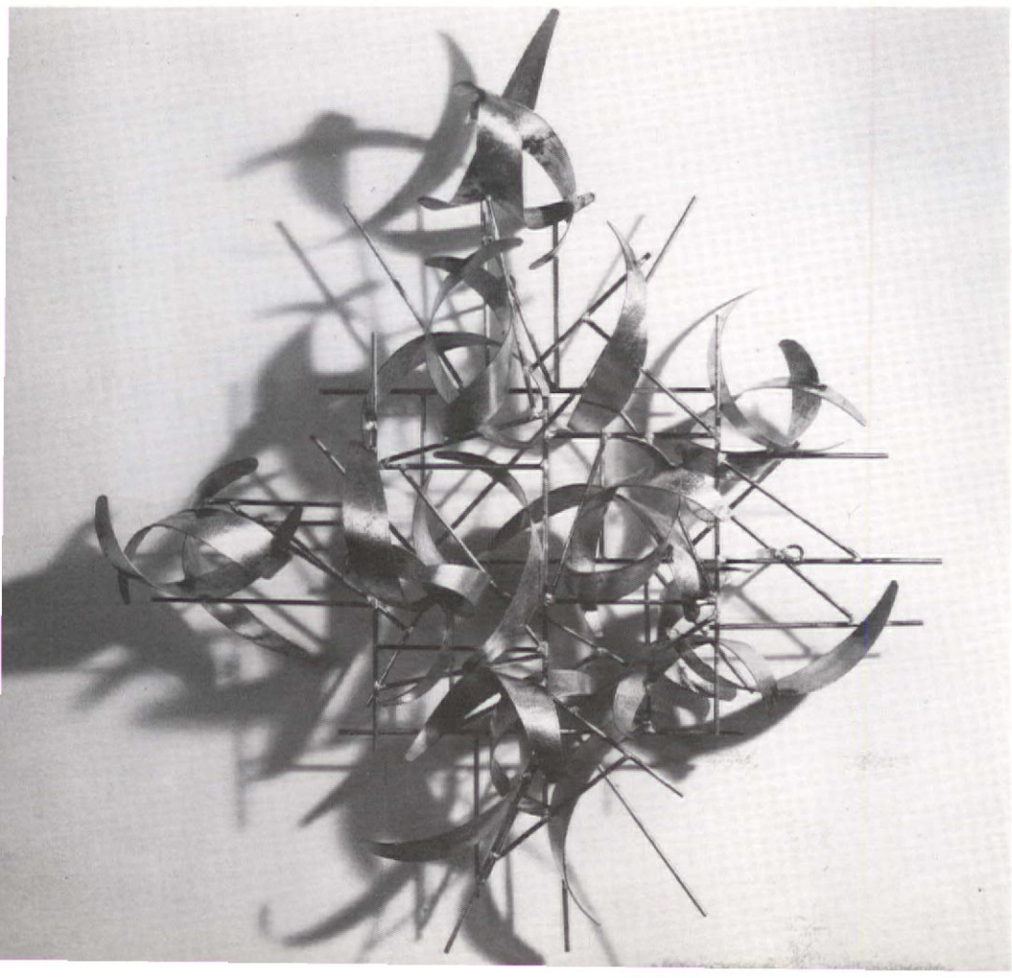
I—Heeding the old adage that "a good picture deserves a good frame; a bad picture needs one," New York Graphic Society mats dramatic Klimts with silver foil piped in gold. Circle No. 306.

J—Part of the trend away from hard edge and toward the realistic, Woods in Summer, an etching and engraving by R.C. Ziemann, is available through Peter Rose Gallery. The gallery represents more than 100 established artists in all media, and is geared toward both financial and artistic appreciation of their work. Circle No. 307.

K—Conceived and executed by Spanish artist Gual, this ceramic sculptural mural from Raventos, located in the Volvo installation in New Jersey, merges with the surrounding architecture to lend the space a more human scale. Circle No. 308.

L—Proving the merit of more unusual media, Judith Selkowitz of Judith Selkowitz Fine Arts specified this Wioska tapestry, to hang on the teak wall of New York City's Dime Savings Bank reception area. Circle No. 309.

M—Gyrus, executed in gold and silver-leafed steel by William Bowie, is indicative of the still-popular trend to wall rather than pedestal sculpture, especially where floor space is at a premium. Circle No. 310.



M

MARKETPLACE IS EDUCATIONAL FORUM FOR MANUFACTURING PROCESSES

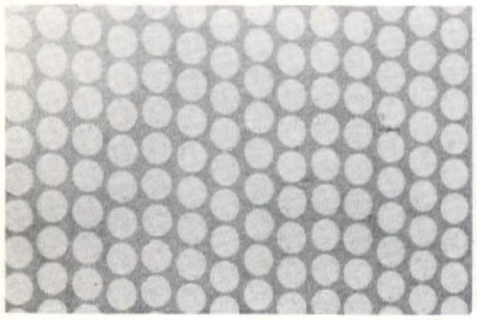
Scheduled for October 14-18, New York City, the Fourth Annual Come to the Marketplace combines educational workshops, product design awards, furniture introductions, and wallcovering, lighting, and flooring exhibits

The Fourth Annual Resources Council Come to the Marketplace, scheduled for October 14-18, in participating showrooms throughout New York City, promises to be educational in all areas of design, with special emphasis this year on manufacturing processes. Participants will be afforded a special showing of several "see how" workshops, including how raised copper and aluminum designs are fashioned, how vinyl flooring is laminated, how raw yarn is prepared for jacquard and plain cloth weaving. In addition to visual workshops and general showroom touring, Marketplace attendees are invited to the Resources Council Product Awards, scheduled for presentation on Wednesday evening, October 16, in the Plaza Hotel Ballroom.

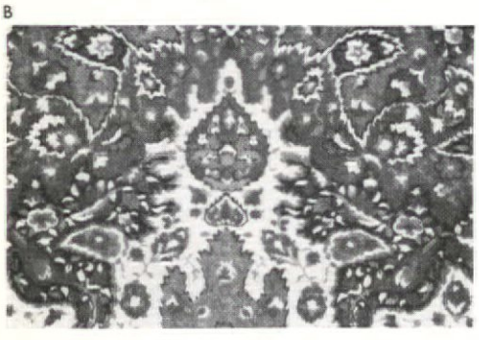
SELECTED LIST OF EXHIBITORS

Advent Wallcoverings, Inc.
Agency Tile, Inc.
Albrizzi Inc.
Allied Chemical Corp.
Allison Handprints
Allume Handprints, Inc.
Ameritone Paint Corp.
Architectural Paneling, Inc.
Bedquarters
Belgian Linen Association
Robert Benjamin, Inc.
Bergamo Fabrics, Inc.
Norton Blumenthal/Innovations, Inc.
Avery Boardman, Ltd.
Boussac of France, Inc.
Louis W. Bowen, Inc.
Briare Co.
Herbert Bright, Ltd.
Brown Jordan Co.
Brunschwig & Fils, Inc.
Camer Glass, Inc.
Carpet Showrooms, Inc.
Henry Cassen, Inc.
Cavallon Associates, Inc.
Charterhouse Designs, Ltd.
Chesapeake-Siegel-Land, Inc.
Connaissance
Conrad Imports
Creative Surfaces
Crown Wallcovering Corp.
Philip Daniel
Designers Furniture Center Int.
Design-Technics Ceramics Inc.
D. I. Group
Duraclean AAA Service
Durawall Inc.
Eaglesham Prints, Inc.
Eden Manufacturing Corp.
Elon, Inc.
Evans Products Co.
Fine Arts Furniture, Inc.
First Editions Wallcoverings, Inc.
Floor Trends, Inc.
Formica Corp.
Naomi Gale
Gardisette, Inc.
General Tire & Rubber Co.
Gilford, Inc.
Philip Graf Wallpapers, Inc.
Greeff Fabrics, Inc.
Green Metals-Dante, Inc.
Addison Greene Gallery Ltd.
Groundworks, Inc.
Harmony Carpet Corp.
Hastings Gallery of Tile
S. M. Hexter Co.
Holland Shade Co.
Howard & Schaffer, Inc.
I. D. International, Inc.
Interpace Corp.
J. G. Furniture Co.
J. Josephson, Inc.
K B Designs
Karastan Rug Mills
Keller Williams Furniture
Kenmore Carpet Corp.
Kirk-Brummel Associates
Koch & Lowy
Lacey-Champion Carpets, Inc.
Lamin-Art
Jack Lenor Larsen, Inc.
Lees Carpets
Arthur H. Lee & Jofa, Inc.
Les Prismatiques Inc.
Linea Plus Ltd./Sormani
Laue Wallcoverings, Inc.
Magee Carpet Co.
Karl Mann Associates, Inc.
Masland Duraleather Co.
Louis Maslow & Son, Inc.
Metropolitan Lighting Fixture Co., Inc.
Bob Mitchell Designs
A. Morjikian Co., Inc.
Parkwood Laminates, Inc.
Parzinger Originals
Patina Garray, Inc.
Payne & Co.
Peacock Papers, Ltd.
Perceptive Concepts, Inc.
Phoenix Carpet Co., Inc.
Regal Rugs, Inc.
Salterini-Gallo
Sanders & Associates
Saxony Carpet Co., Inc.
Scope Furniture, Inc.
Isabel Scott Fabrics Corp.
James Seeman Studios, Inc.
Silas Seandel Studio Inc.
Thomas K. Smith, Inc.
Smith & Watson, Inc.
South Bay Design Corp.
John Stuart, Inc.
Stylab Corp.
Tech Furniture, Inc.
Thonet Industries, Inc.
Tomorrow Designs, Ltd.
Ernest Treganowan
Trouvailles, Inc.
Ulana Weaves
Uniroyal Inc.
Albert Van Luit & Co.
Wallcoverings of Merit
James Ware Associates
Warren Charles Furniture, Inc.
Wood & Hogan Inc.
World Wide Design House

A



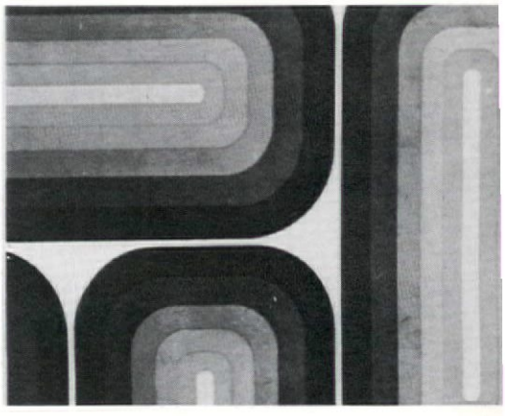
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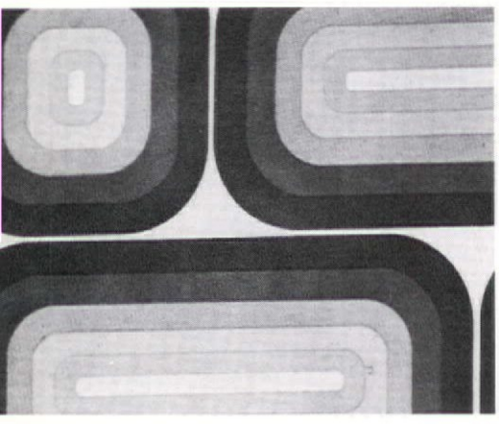


A—Orbit, vinyl wallcovering design from **General Tire & Rubber Co.** passes all government performance and fire retardancy standards, can be specified in 22 tone-on-tone colorways. Circle No. 260.

B—**Greeff Fabrics'** Shiraz, from the Magic Carpet Collection, captures intricate detailing of Oriental rug design, translates it into a rich, screen printed wallcovering. Linen/cotton combination is 56 inches wide. Circle No. 261.

C—Hand-made parquet top caps custom order game table #515, available from **World Wide Designs.** Size specification is virtually limitless for the contemporary model; forged base, like table top, is hand crafted. Circle No. 262.





D—Geometric composition of multi-shaded squares and rectangles is titled Gradation—one of eight Japanese prints in **Isabel Scott Fabrics'** Fujie Collection. Designed for use in draperies, wallcoverings, slipcovers, wall graphics, the Collection is handprinted on 100 percent cotton. Circle No. 263.

E—Modularity is key to **Tech Furniture's** Series 125. The solid oak base grouping includes armless chair, left and right arm sections, table, and bench/ottoman. Seat cushions are poly/dacron, set on suspended wire platform. Circle No. 264.

F



G



F—**Phoenix Carpet's** Khyber Pass, a high-low loop and cut pile Wilton, can be specified in three 2-color combinations. Choice of six and seven-ft. widths are available for the Berber design. Circle No. 265.

G—From **V'Soske-Kent,** Suez, 100 percent wool, hand over-tuft design. Created by carpet designer Roger McDonald, Suez is available in custom colors, any scale, with machine-made, fully sheared background. Circle No. 266.

●—Mushrooms and Sunseeds, **Jack Lenor Larsen's** newest fabrics/carpet/wallcoverings collections, premier during Marketplace week. Both groups—Mushroom, all wool, Sunseeds, mixed fiber—are Larsen Custom Collections. Concurrent with Marketplace activity, New York's Fischbach gallery will host a display of Larsen hangings, theater curtains, commissioned works, and other art projects. To accommodate expected visitors, Gallery hours will be extended, from 10 a.m. to 8 p.m. Circle No. 267.

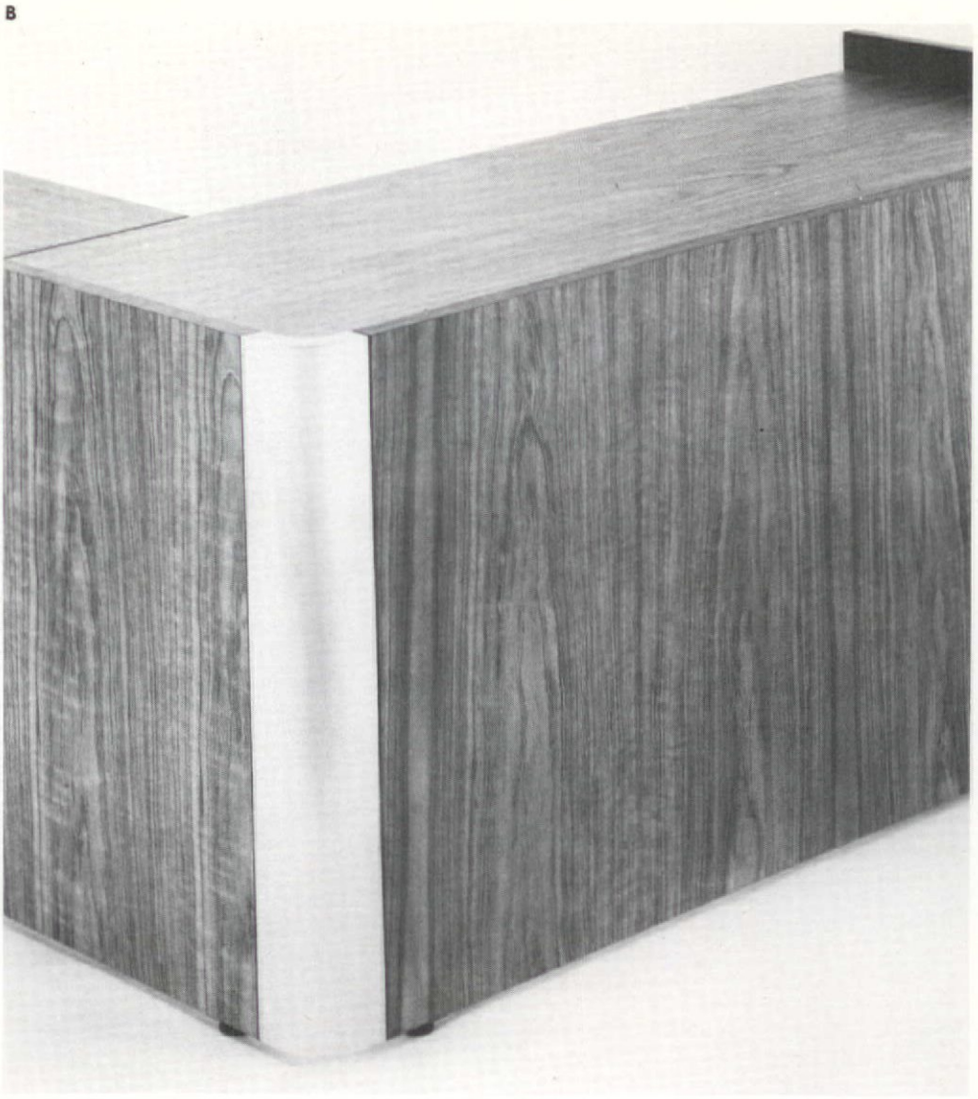
Upholstery honors the golden calf

A





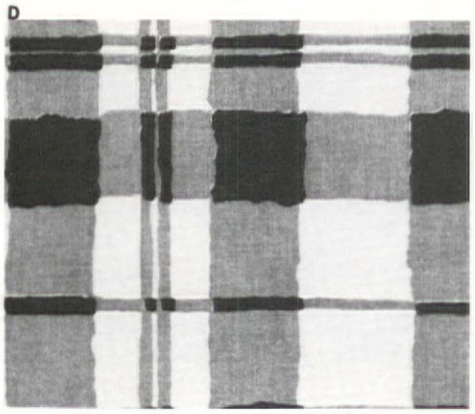
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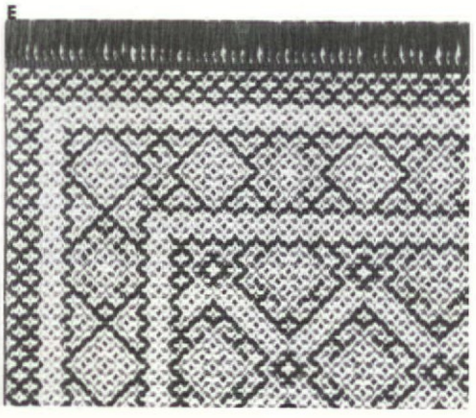
C



D



E



A —Three views of **Sormani Linea Plus Ltd.'s** Cubea modular system. Ideal for free-standing or corner grouping, with quick conversion to a sleeping unit, the Cubea system is fashioned of molded polyurethane foam. Circle No. 268.

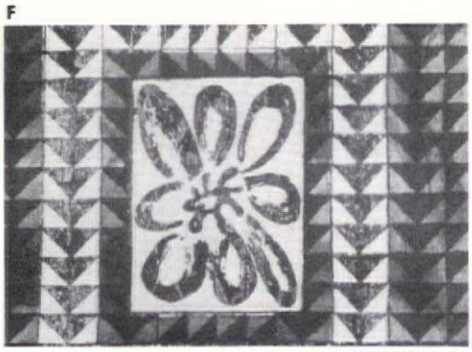
B—Detail from **J. G. Furniture's** Quadrant Desk shows decorative corner combining polished aluminum curved insert with rift oak wood. The John Behringer design may also be specified in two fruitwood finishes with antique bronze, riftwood, fruitwood corners. Circle No. 269.

C —Clear acrylic panels and brackets form sturdy, light-look wall units, suitable for office, reception, retail display areas. Available from **Naomi Gale/-Shelves Unlimited,** the ½-in. solid shelves can be specified in standard and custom order sizes. Circle No. 278.

D —**Eaglesham Prints** goes boldly geometric with its custom colored Dover. The 48-in.-wide fabric carries a 27-in. repeat, can be coordinated with another Eaglesham print, Squares. Circle No. 270.

E —Corner cut from **Karastan Rug Mills'** African inspired Maroc details natural tone knotted fringe, Berber style, homespun pattern. Available in four sizes, four colorways, all 100 percent acrylic. Circle No. 271.

F



G



H



F—Foils & Textures Volume I, designed by Fred Cole for **I.D. International Inc.**, includes Bloody Mary, geometric/impressionist pattern in striking earth tones. Volume I group is coated with plastic for durability, fade-resistance, and easy cleaning. Circle No. 272.

G—Shorebirds subtly emerge from the screen printed fabric bearing their name. Available in six color combinations from **S. M. Hexter Co.**, the 100 percent cotton cloth is 54 inches wide. Circle No. 273.

H—Classically elegant, **James Seeman Studios'** Do Tulips Tell can be specified in 5 five colorways, with choice of gold or silver foil columns. Companion print, Apollo, carries solid tortoise shell design for elegant plain/patterned alternation. Circle No. 274.

I—From **Thonet Industries,** the best of natural wood, polished metal. Executive Desk YD 6174 is equipped with utility and file drawer combination, carries two-in. solid oak rails around desk's perimeter. Circle No. 275.

J—**Scope Furniture's** M-Chair elegantly combines supple leather with slim metal sled base. Rich coverup, complements of Jack Lenor Larsen's Golden Calf leather. Circle No. 276.

K—Devant, from the Berber Collection of **Saxony Carpet Co.**, is machine woven of heavy quality wool, one meter in width. The Swiss manufactured carpet is available in three colorways—bone, greige, and brown tones. Circle No. 277.

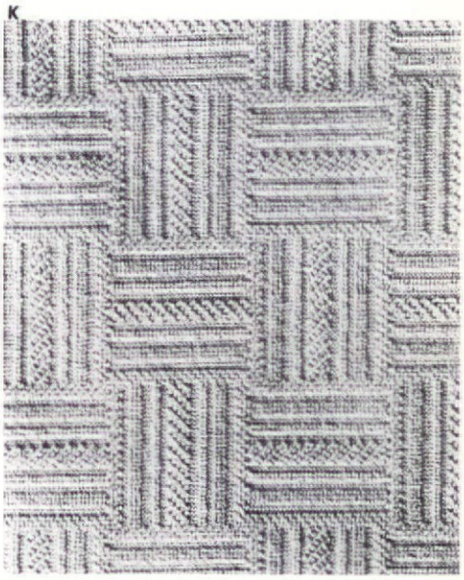
J



I



K



What fiber is inherently fire-resistant for your safety?

DYNEL® MODACRYLIC.

What fiber is actually self extinguishing?

DYNEL

What fiber pioneered all others in fire safety awareness to consumers?

DYNEL

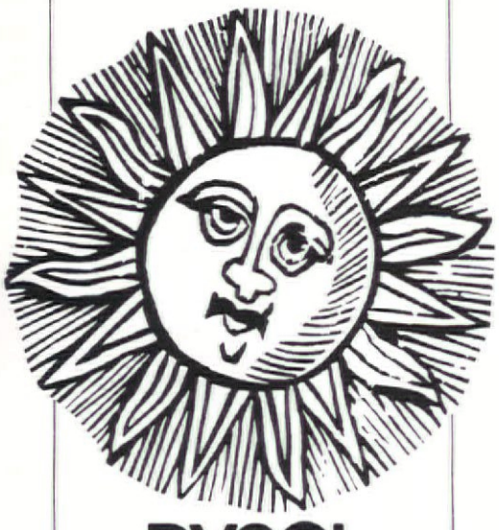
What fiber is lustrous and color spun in 18 beautiful shades?

DYNEL

What smart textile people in the casement, drapery and upholstery field are using Dynel more and more?

Jeff Brown Fine Fabrics, Ltd.;
Carnegie Fabrics, Inc.;
Carole Fabrics;
Claremar Fabrics;
Reese B. Davis Company;
Decorative Mills;
Design Tex, Inc.;
Duralee Fabrics;
Empire Fabrics;
Fabricut Inc.;
S. Harris Co., Inc.;
Herschell's Fabrics, Inc.;
Hinsman Company;
Huntington Products;
Judkins and Company;
Paul Kaiser Associates;
Frank Kasmir and Associates;
Maen Line Majestic Fabrics;
Maharam Fabric Corporation;
Neo Fabrics;
Norbar Fabrics;
Pawley Co.;
Payne and Company;
Rondo-Antel;
Rosco Products;
Ben Rose, Inc.;
Stan Schwartz Associates;

What fiber is extremely light fast?



DYNEL

What fiber is non-allergenic, non-irritating and abrasion-proof?

DYNEL

What fiber is easy to maintain, durable and mildew-proof?

DYNEL

Morris Sklare and Company;
Standard Textile Company;
Steven Fabrics;
Sunset House Fabrics;
Thortel Fabrics Inc.;
Upholstery Supply Co.;
Wesco Fabrics;
H. Lynn White Inc.;
Window World Fabrics;
Wintex Textiles;
Perle-Youdène Co., Inc.

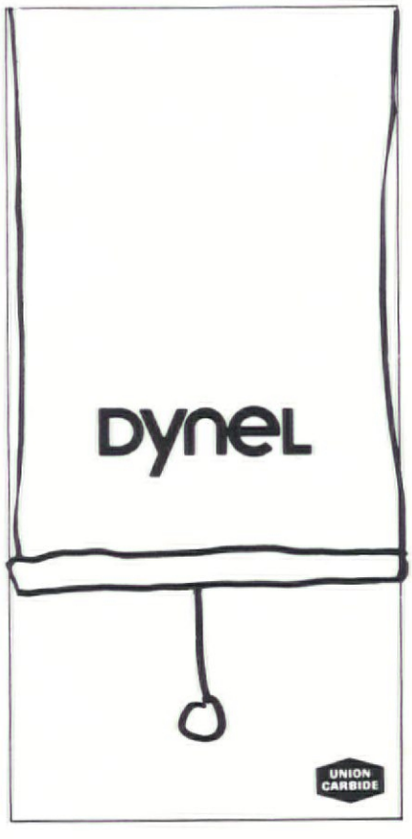
Properly constructed fabrics of Dynel are self-extinguishing when flame is removed.

DYNEL

What fiber do smart decorators and contract managers want in their life for all these reasons?

You guessed!

DYNEL



Circle No. 56 on reader service card



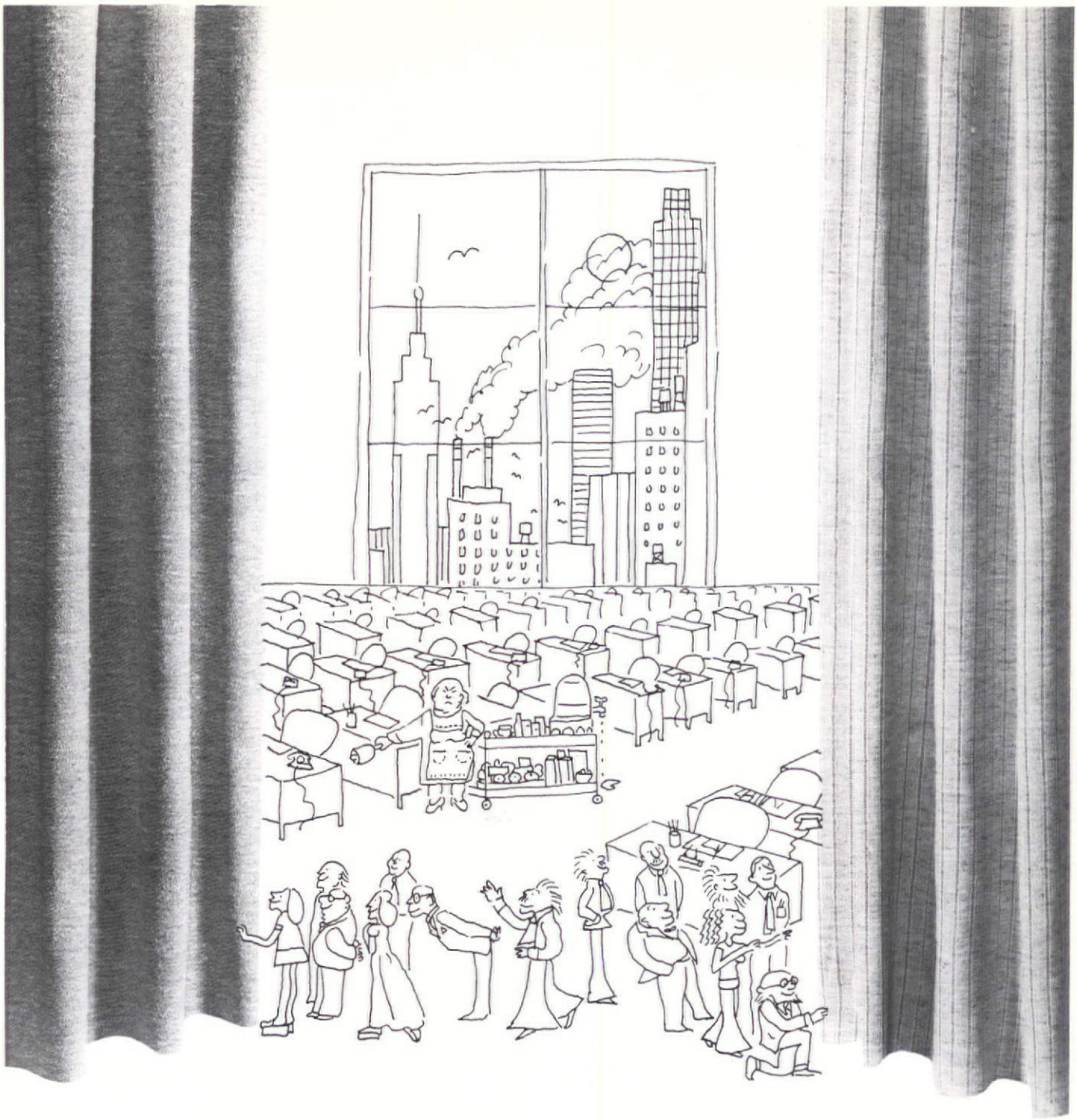
FOUR PART PACKAGE FOR OPEN PLAN

A four part open plan package—designed to provide visual and acoustical privacy—has been developed by Armstrong Cork Co. for use in executive, clerical, and reception areas. System components include: Armstrong's C-60/30 luminaire integrated ceiling, specially designed to meet open plan requirements for lighting, air distribution, fire control, appearance; Armstrong Soundsoak wall panels and screens, constructed of mineral fiber, covered with modacrylic fabrics; Armstrong Quiet Zone resilient flooring and carpeting, both underlayed with ⅛-in. thickness of Cushioncord foam vinyl for sound absorption. Background sound masking system—fourth component in the open plan package—was designed for Armstrong by Executone, Inc. The electronic equipment totally integrates into ceiling luminaire, and can be individually tuned to suit varying noise levels. Circle No. 201.

CHOICE OF DRAWERS, PEDESTALS FOR CUBE SERIES

All-Steel 1500 Series Cube Desks are designed straight-to-the-floor or with choice of mirror, chrome, or matte black finish base to effect a floating shadow support. To accommodate larger than average storage requirements, Series models can take on up to one-third additional drawer space, with two-letter drawers (or a combination of letter and storage drawers) per pedestal. Specially suited for use in open plan areas, the Cube Series is equipped with telephone and machine cord concealment channels, eliminating unsightly, often hazardous, exposed wires. Circle No. 202.





The new SEF® Collection from Rockland Mills: in an office, it'll break up the coffee break.

What's the latest news around the contract drapery fabric grapevine? Rockland Mills sophisticated new SEF office fabrics. They're not only beautifully different, but offer superior flame retardancy, soil release and a lot more, too.

SEF modacrylic is the new Monsanto fiber with superior flame retardant characteristics that produces contract drapery fabrics that look just like acrylics. Rich and varied in pattern and texture. Soft and resilient, with a natural drape.

FABRIC MADE OF SEF® modacrylic fiber by Monsanto

SEF is a great performer, too. These fabrics can all pass the California Fire Marshall Test. They're easy to maintain. Stay clean longer. Superior resistance to sun fading.

Specify SEF drapery fabrics from Rockland Mills now and break up the monotony in offices, motels, high-rises. The choice is choice. And deliveries are fast. Rockland Mills, Brooklandville, Maryland 21022. (301) 823-3770, or 261 Fifth Avenue, New York, N.Y. 10016. (212) 697-9220.

Circle No. 57 on reader service card

Circle No. 101 on reader service card



STORAGE MOBILITY FOR SCHOOLS, HOSPITALS

A mobile stak-storage system, providing maximum storage in minimum space, has been designed by Reflector Hardware Corp., Educational Products Div., for use in libraries, schools,



hospitals, and commercial institutions. Precision-made lightweight aluminum carriages travel smoothly, quietly on fixed floor tracks, and can be moved manually or electrically. Steel uprights are available in choice of five standard heights, all balanced to carry modular shelving and cabinets. Carriage lengths range from three to 60 feet.

Circle No. 181 on reader service card



DESIGNED TO COMPLEMENT CONTEMPORARY OFFICE DECOR

CONTEMPORARY

Correlated grouping in a variety of finishes and upholstery

JASPER SEATING

WRITE FOR NEW COLORFUL LITERATURE

JASPER SEATING COMPANY • JASPER, INDIANA 47546

NOPA Space No. 635

Circle No. 58 on reader service card

The Quality Showroom for the Trade

Here, in one building, are fourteen beautifully appointed showrooms displaying furnishings, both traditional and contemporary to suit both residential and contract requirements. Come, visit us—enjoy the unhurried, gracious hospitality which has never been a lost art at The Decorative Arts Center. And, plan to meet your friends and relax in the privacy of our "Designer's Lounge" on the main floor.

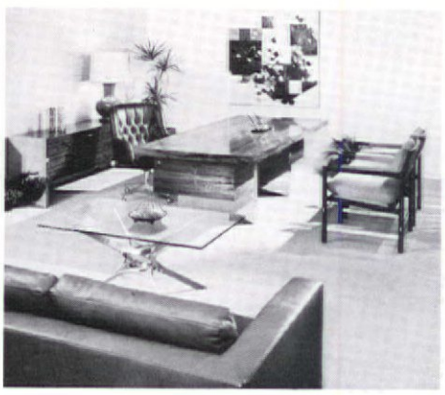
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DUNBAR FURNITURE



Decorative Arts Center

305 East 63rd Street, New York, New York 10021

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Seating Flexibility



With MOD-LOK.
Elegantly simple.
Comfortable.
Beautifully finished in natural Danish beech wood.
Choice of upholstery coverings. Interlocking and stacking.







Or with Archbold Seating.
Strong. Lightweight. Laminated Danish beech wood finish or select from vinyls and fabrics for cushions. Easy to stack. Optional interlocking hardware available.





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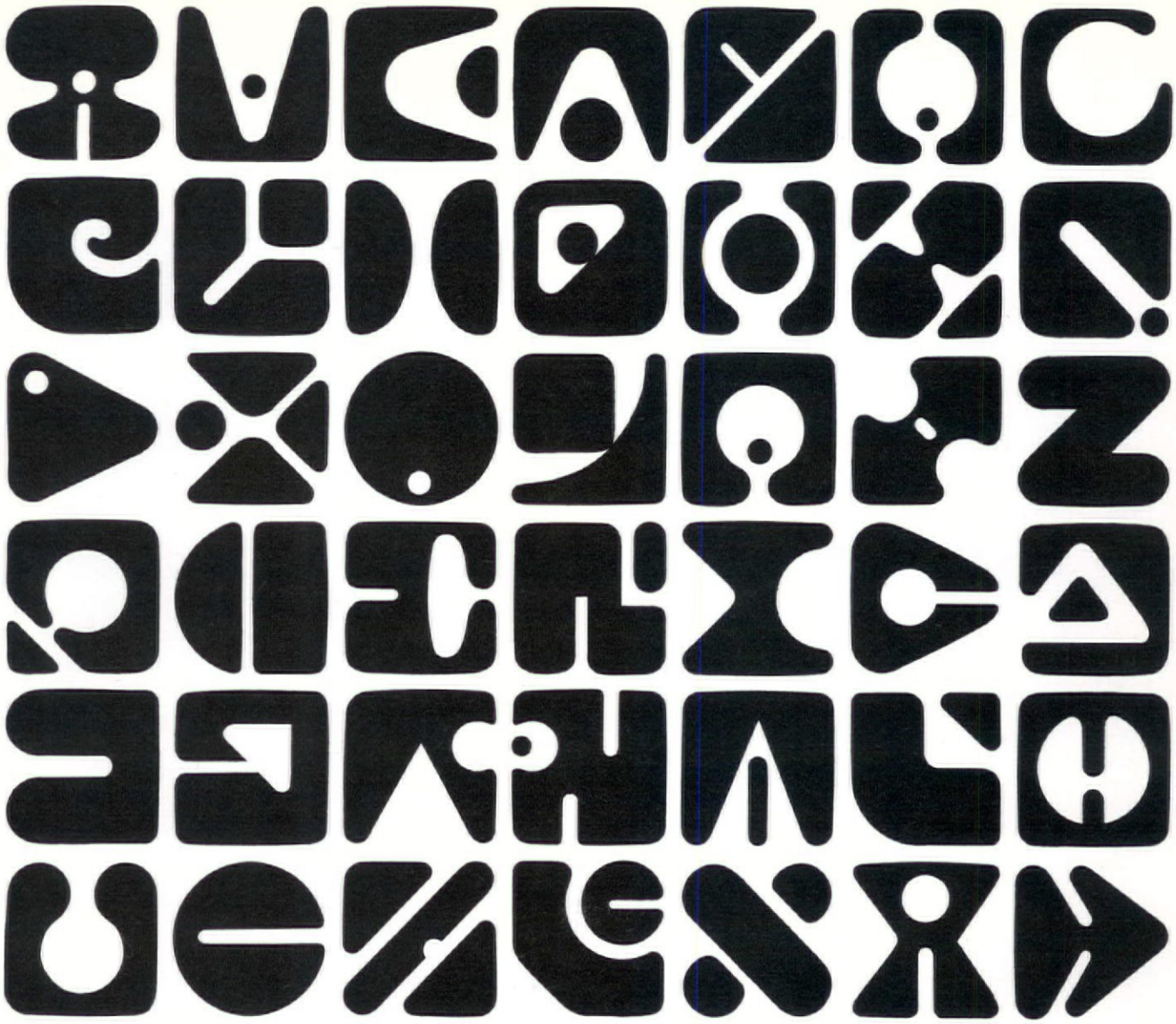
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IN ATTENDANCE
Brad Laycock, Flo Warren, Al Jones

325 N. Wells Street, Street Level Exhibitor Building, (312) 467-1547

Circle No. 62 on reader service card



1974 NATIONAL INTERIOR DESIGN SHOW

NOVEMBER 5TH, 6TH AND 7TH • AUTOMOTIVE BUILDING, EXHIBITION PARK, TORONTO, ONTARIO

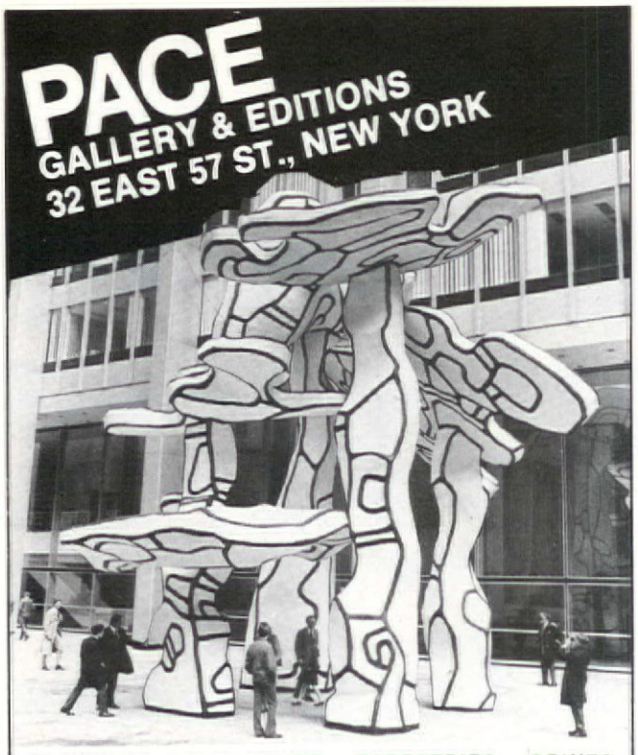
Over 15,000 visitors are expected to attend the 8th Annual National Interior Design Show. It is acknowledged by architects, designers, purchasing agents, specification writers, Government officials and executives as the most informative and sophisticated international exhibition of interior products on the North American continent. Plan to attend the most exciting show ever, which will include a display of the Government of Ontario "EEDEE" (Excellence of Design) furniture award winners and nominees.

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For Information: Bernie Loveridge, Show Manager, National Interior Design Show, 1450 Don Mills Road, Don Mills, Ontario, M3B 2X7 • Canada • Telephone: (416) 445-7460

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PRODUCTS & SERVICES

TOP TOTES ASHES EASILY

Discouraging vandalism, solving the problem of inadvertent dislodgement, fix-in-place top—designed by F.H. Lawson Co., for use in its surface mounted smoke urns and litter baskets—



automatically returns to a closed position after use, containing ashes and litter safely, without mess. A variety of finishes (woodgrained, gunstock walnut) can be specified for the Smok'r-Kaddy unit. Galvanized ash receiver is easily removed for emptying and cleaning.

Circle No. 183 on reader service card

CONTURA

Here's a contemporary definition for "easy chair." Contemporaries Contura.

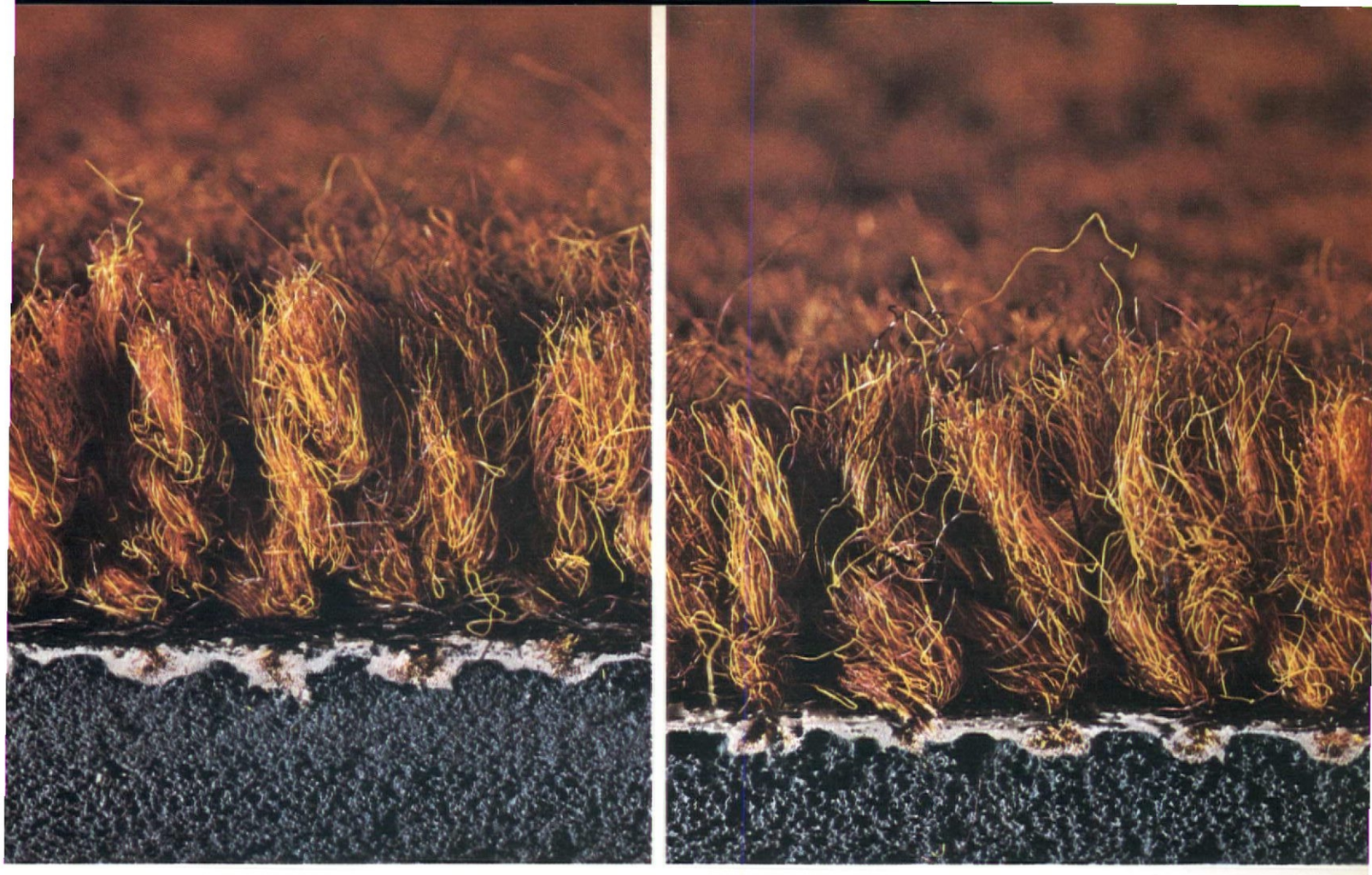




COSCO CONTEMPORARIES

SHOWROOMS: CF-6 FURNITURE PLAZA, HIGH POINT • 15 C-4 ATLANTA MERCHANDISE MART • 582 WESTERN MERCHANDISE MART, SAN FRANCISCO • 267 DALLAS HOME FURNISHINGS MART • 1771 CHICAGO MERCHANDISE MART • 6TH FL. NEW YORK MERCHANDISE MART • SHOWROOM ASSOCIATES, DENVER • COSCO HOUSEHOLD PRODUCTS, INC., COLUMBUS, INDIANA 47201 / A COSCO DIVISION

Circle No. 65 on reader service card



Both carpets cost the same. But 68% of the people we asked preferred the one on the left, thanks to high-density foam.

The carpet on the left has 22 ounces of fiber and 38 ounces of foam per square yard. The one on the right has 26 ounces of fiber and 18 ounces of foam. Both have exactly the same raw materials cost.

We asked 150 women in three cities—Philadelphia, Chicago and Los Angeles—to walk on both. Then we asked them to tell us which one they preferred. Which one they judged to be of higher quality. And which one they thought would be more expensive.

Of the 150 women we asked, 68% preferred the one on the left, 67% judged it to be of higher quality, and 63% thought it would be more expensive. Even though the one on the right actually had a higher fiber content.

The results speak for themselves. When you specify a *quality high density* backing for your latex foam backed carpets, you'll have noticeably higher perceived quality and greater consumer appeal. Which means you'll have more satisfied customers, and be able to maintain higher mark-ups.

Your Goodyear Chemicals representative will be happy to discuss with you the complete results of this study. To get in touch with him, just write Goodyear Chemicals, Dept. 3087, Box 9115, Akron, Ohio 44305.

GOODYEAR
CHEMICALS

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Circle No. 67 on reader service card

Metco makes sitting pretty.



Classic chair upholstered in
velvet, expanded vinyl, simulated suede or C.O.M.
Chromed tubular frame

Metco
INDUSTRIES, INC.

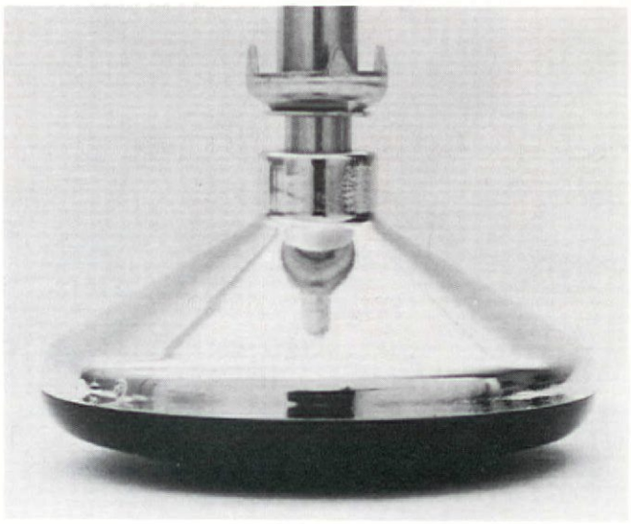
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PRODUCTS & SERVICES

CASTERS CARRY AN EASY LOAD

A mobile load capacity of 500 pounds per four allows Joseph Gillott & Sons, Ltd.'s Sprite caster to carry average and extra-heavy frames with ease. Strongly constructed, the caster



group (in three heights) combines square or round metal plates with diecast socket, insertion screws. Choice of plastic plugs in varying heights and diameters provides easy insertion into wood, steel, and square-tube frames.

Circle No. 182 on reader service card



Office Suites, Incorporated, 359 North Wells Street, Chicago, Illinois 60610, (312) 467-6290

Circle No. 12 on reader service card



Flintkote flooring brings in a new "stone age"

Different slate shapes and colors are *fused* into the tile itself to provide your floor with the look and texture of real stone slate. Even the grout lines are part of the tile so they cannot wear off. Dover Slate comes in large 12" x 12" x ⅛". . . extra thick to allow for a more deeply-textured look. And with Dover Slate your customers have a choice of colors—from the warm tones of gray and terra cotta featured above to the cooler tones of gray.

FLINTKOTE® FLOORING PRODUCTS 480 Central Avenue, East Rutherford, N.J. 07073 FLINTKOTE

Circle No. 69 on reader service card

When in the course of contract events, a new Naugahyde® is born, there shall be color, long life and freedom to spread your wings Herein lies our SPIRIT OF '76



It's a color-spangled new Naugahyde vinyl fabric. With more unfurled than the reds, whites and blues you'd expect.

In our Spirit of '76 you'll find the greens of a Gulf Coast summer. Desert browns and sandtones. Splashing yellows and flame-oranges of the climbing dawn.

Yet there's more than color to this fabric's character. The Spirit of '76 is born into the contract world with a hearty, robust constitution.

It's manufactured to meet flame resistant requirements of lab test methods as contained in these specifications: Federal Government Specification CCC-A-680A, Boston Fire Dept., FAR: 25.853, Port of New York Authority Motor Vehicle Safety Standard 302.

What's more, in the true Naugahyde tradition, its beauty will long endure.

It's also priced competitively. And available now in every color you see here . . . 76 in all.

Got a revolutionary idea of your own? Consider upholstering it in this bright new idea from Naugahyde . . . the Spirit of '76. You'll get a new freedom of color choice. And a chance to cover your work with glory.

Ask your Uniroyal representative for details. Or write Uniroyal Coated Fabrics, Mishawaka, Indiana 46544.

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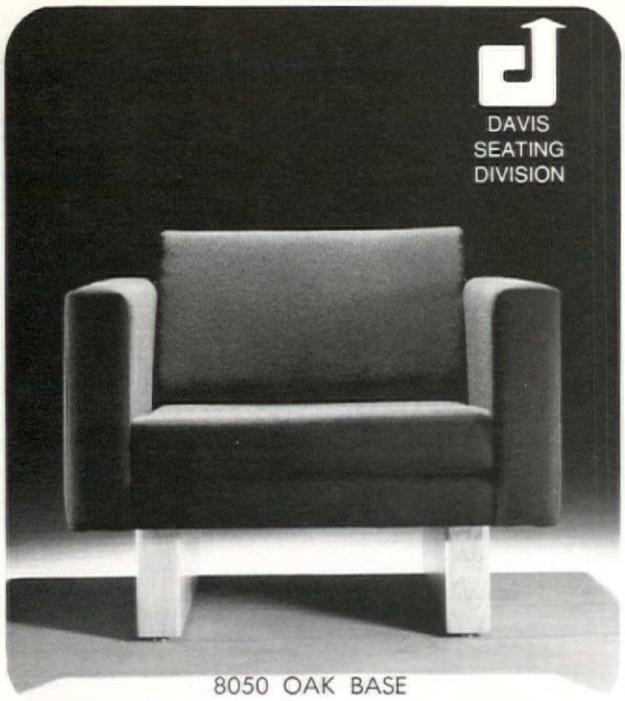
We help you do it with style.

Circle No. 70 on reader service card



Winner of the first joint AID-NSID Contract Design Award for excellence in meeting the specific product needs of the contract designer.

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8050 OAK BASE

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Box 2065 High Point, North Carolina

SHOWROOM: CHICAGO MERCHANDISE MART, SUITE 11-116A

PRODUCTS & SERVICES

EASY ASSEMBLY IS MULTIPLES' MAINSTAY

Convenience comes first with Emeco Industries, Inc.'s modular seating system, designed for use in library, hospital, and reception areas. Each unit is shipped fully assembled,

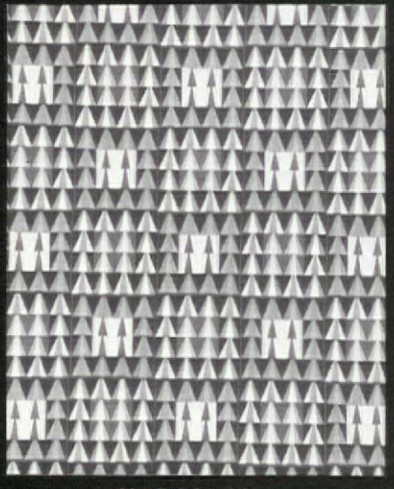


eliminating all on-site construction. Basic modules of arm and armless chairs, corner, intermediate, and end tables, join with simple insertion of two screws. Twenty-three individual pieces—with three accessories for connection and spacing—make up the Emeco system. Standard upholsteries include four fabric lines, four vinyl collections. Frame finishes available: mirror chrome, satin chrome, 12 standard enamel colors.

Circle No. 184 on reader service card

TRESSARD FABRICS INC.....
WALLCOVERINGS, INC.....

Once Again a Leader Announces Its New CONTRACT DIVISION

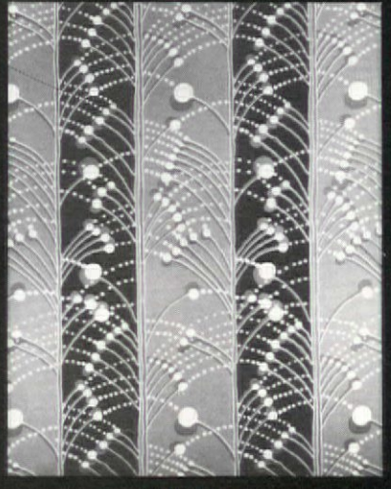


HARCOURT

We are pleased to announce the appointment of Mr. Raymond J. Le Cuyer as head of Tressard Fabric and Wallcovering's new Contract Division.

Our complete collection of more than 300 designs are available, on 50 different fabric grounds and 18 wallcovering grounds.

Please contact Mr. Le Cuyer for an appointment to view his entire line of exciting fabrics and wallcoverings. They will introduce to you a new concept in contract designing.



THEBES

TRESSARD FABRICS INC. 979 THIRD AVENUE, NEW YORK, N.Y. 10022 (212)752-3510

Circle No. 72 on reader service card.

Circle No. 73 on reader service card ▶

We dare you to match the fire fighting fiber.



It's extraordinary how Cordelan can be designed into so many striking colors and textures, yet never loose its safety features.

That's because of the extraordinary way Cordelan was designed.

To fight the possible danger of fire found in flammable fabrics, Cordelan has built-in flame resistant and self-extinguishing characteristics that cannot be laundered or dry cleaned away.

And while Cordelan has a flammability feature that's matchless, it has a toxicity resistance that's hard to beat.

Other flame retardant fibers give off highly poisonous fumes when ignited and forced to burn. But not Cordelan.

So the danger of side effects from inhalation is greatly reduced.

How many synthetic fibers can stand up the way Cordelan does to static electricity, corrosive chemicals, abrasion and oil-borne stains.

While Cordelan bravely challenges the elements it's basically a softie at heart, with a hand that can be compared to cashmere.

So with all of Cordelan's safety features, it's no wonder those synthetic fibers can't hold a candle to the fire fighting fiber.

KOHJIN CORDELAN®

Manufactured under U. S. Dept. of Commerce
Standard DOC FF3-71 for flammability.
Cordelan®, a matrix fiber (50% vinal, 50% vinyon)

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Working in cooperation with architects, designers and corporate purchasing departments. We specialize in establishing standards programs and maintaining them with high professional performance.

PRODUCTS & SERVICES

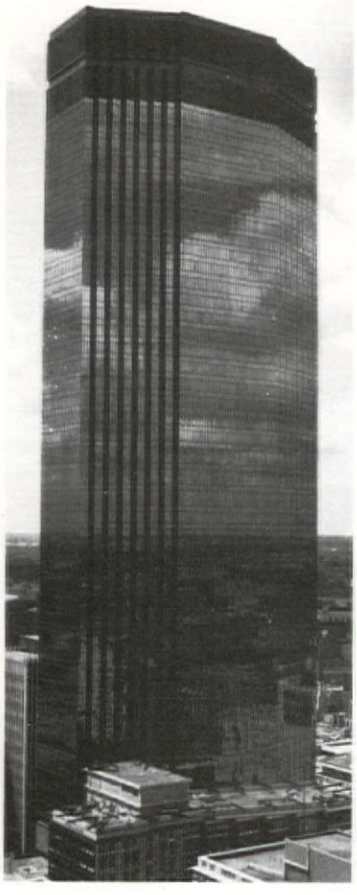
MODULARS FOR RECEPTION AREAS

Basic chair unit, two-leg add-on chair, square and corner table, starter and add-on ottomans, are the interchangeable, flexible units in Western Mfg. Co.'s Modul-Aire reception



room system. Each piece is fashioned of durable one-in. square tubing. Cushions measure 22 by 22-in. deep foam covered in a variety of fabrics. Units can be joined on either side, at any angle, to accommodate corner and curved wall installations.

Circle No. 185 on reader service card





The building: I.D.S.
The planters: Pouliot.

And there's a Pouliot design for what you'll build, too.

Architects and builders of Minneapolis' new 52-story I.D.S. center knew they'd find the perfect finishing touches through Pouliot Designs Corporation. Any size. Any shape. Fiberglass, wood, metal. 136 planters. 16 finishes. Dividers, screens, seating units, containers. Permanent trees, plants, shrubs. Landscaping. Our new catalog is free and filled with ideas that will be helpful to you. Contact us.

write for our free catalog Pouliot Designs CORPORATION 7400 W. 125th St., Savage, Minn. 55378 (612) 890-8144

Circle No 75 on reader service card

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Symphony of Fine Seating



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HARVARD Interiors
MANUFACTURING CO.

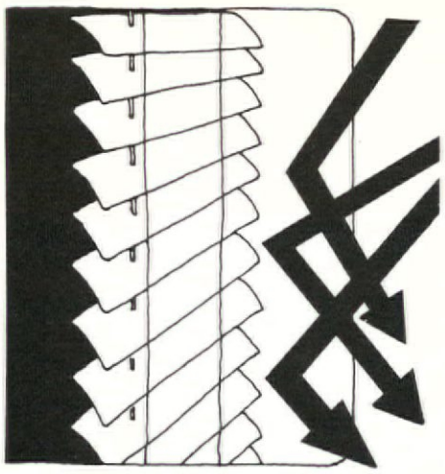
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MANUFACTURERS OF
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MORE THAN THIRTY
YEARS.

COME SEE OUR FINE
LINE AT BOOTH #245.

Circle No. 76 on reader service card

Circle No. 77 on reader service card



OUR BLINDS ELIMINATE ANNOYING GLARE

We hear many reports that glare is a nuisance even with tinted or so-called reflective glass. That's why more and more buildings are installing Levolor Rivieras. They are the one sure way to control light—and they can cut AC power costs. Levolor Rivieras come in 76 beautiful colors. For a sampling, send the coupon now, or call.

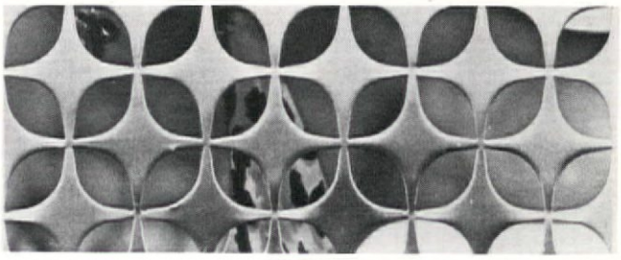
LEVOLOR RIVIERA

720 Monroe Street, Hoboken, New Jersey 07030
(201) 792-2600

PRODUCTS & SERVICES

STARS COMBINE FOR SECURITY

Duplicating the familiar four-point star of the Steel Service Center, National Standard Co's Circle design units measure 2-¼-in. square, are cast of cold rolled or galvanized steel,



stainless steel, aluminum. The sturdy metal plates can be combined to make virtually impenetrable fencing, grills, indoor/outdoor partitions. To add to visual interest, units are aligned to appear either stright or staggered, depending on viewer's focal point.

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ANSWER TO TRAFFIC – TRAFFIC

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The stain-resistance of HERCULON is coupled with uncommon resistance to fading and practically zero static



generation—below the level of human sensitivity. All of which makes carpet of HERCULON ideal for your next installation. So much for openers.

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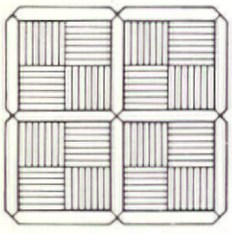
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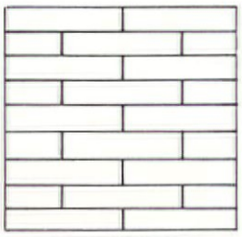


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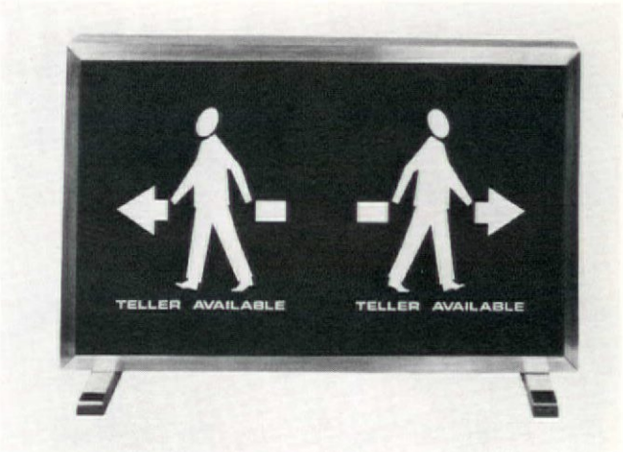
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For more information, write to GAF Corporation, Floor Products Division, Dept. M 94, Box 1121, Radio City Station, N.Y., N.Y. 10019.

gaf Sheet Vinyl







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Here's how CONTRACT Magazine's Construction Lead Service can help you sell a volume market

Commercial/Institutional Jobs Exclusively: New construction, additions, remodeling, expansions, renovations for: offices; medical facilities; schools; colleges & universities; banks; hotels/motels; restaurants; stores; libraries; religious buildings; etc.

Leads Average 140,000 sq. ft.; $670,000 for Furniture/Furnishings: First quarter reports averaged over 140,000 sq. ft. and $670,000+ for furniture/furnishings per installation.

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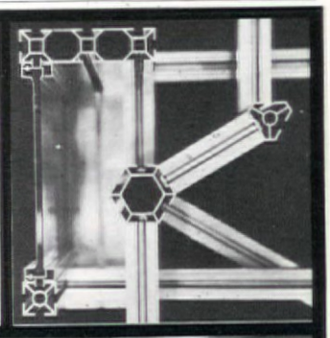
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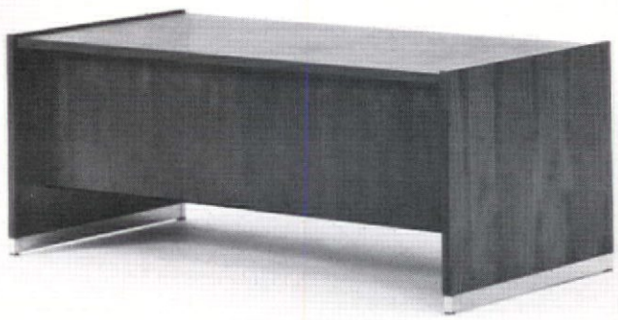
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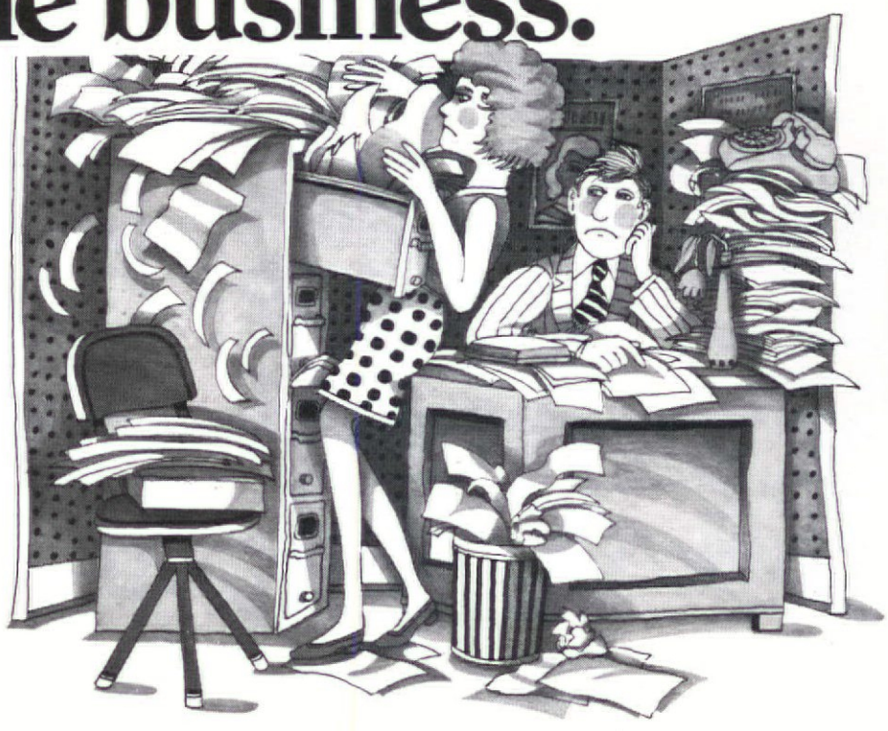
Landscape Partitioner system incorporates two 48 by 54 in. All Steel panels, with choice of All Acoustical Chalkboard, pegboard, corkboard, masonite, or glass inserts. Each unit can be used singly or in combination; fabric or wall carpeting may be affixed to heighten acoustic capability.

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Circle No. 91 on reader service card

How to open up an office without closing down the business.



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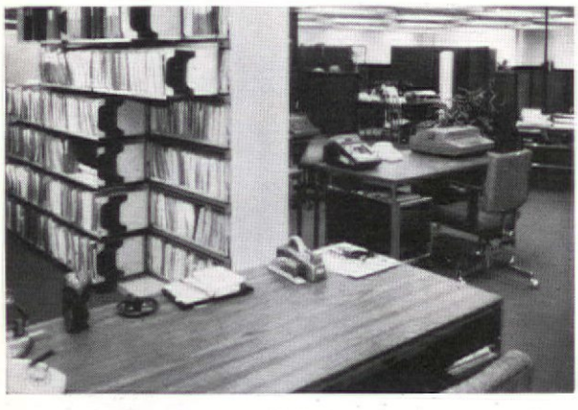
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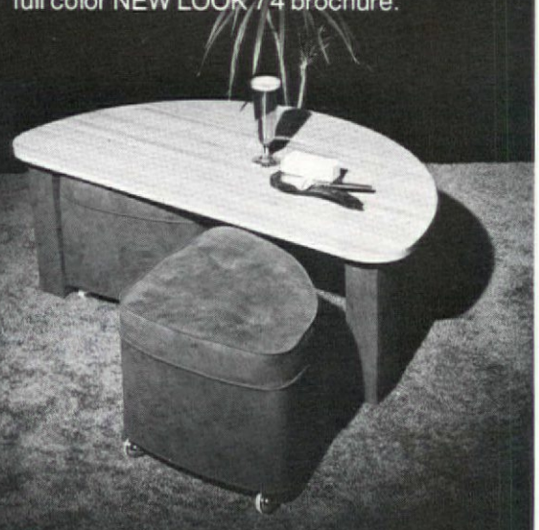
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MANUFACTURERS' LITERATURE

Kiln-dried redwood signs—with reflective surface finish for night visibility—are presented in a four-page brochure from Woodgraphics Inc. The Supergraphics collection of redwood interior/exterior signage includes designs for professional plazas, resort areas, restaurants, and apartment complexes, all with complete custom capability.

Circle No. 311 on reader service card

Publication of a new, fully illustrated installation manual has been announced by Wal Vac, Inc. The 32-page booklet provides information on layout, installation, and maintenance of the company's Central Vacuum Cleaning System, and includes photos and line drawings of step-by-step installation/cleaning processes.

Circle No. 312 on reader service card

A full-color consumer guide to Cadon nylon carpet fiber has been issued by its producer, Monsanto Textiles Co. Describing practical and design advantages, "Cadon—A New Generation of Nylon" details static-resistance and soil-hiding characteristics for the newly developed fiber.

Circle No. 313 on reader service card

A full range of contemporary fixtures for floor, table, and accent lighting is illustrated in Laurel Lamp's 1974 General Catalog. In addition to photos, size and color specification options, the catalog provides full information for efficient ordering and delivery scheduling.

Circle No. 314 on reader service card.

A specifier's sample book with paper swatches for client presentation pasteups has been produced by Westinghouse for its Decorative Micarta collection. Assembled as a working tool for designers, the book contains information on finishes and thicknesses, fire-retardancy, classifications, and sales outlets. Swatches measure one by three inches, are easily removed, and replicate a full range of solid colors, woodgrains, and leathers.

Circle No. 315 on reader service card.

The executive, secretary, clerk, and guest can each find a model of the Body Chair suited to his particular needs in GF Business Equipment's newest brochure. Illustrations of various models, as well as color and fabric choices, supplement a detailed account of construction features.

Circle No. 316 on reader service card

Some of the mystery of how a professional lighting consultant works is dispelled in a brochure recently prepared by Design Decisions, Inc., New York lighting design consulting firm. Among the many sections in the carefully detailed brochure is one on fees, with actual figures listed. This section has been called by attorney Richard Savitsky "one of the clearest statements of fees and expense criteria that I have seen. If all professionals offered these materials, their charges might be much clearer to lay users."

Circle No. 317 on reader service card.

A sample swatch display of Mohair Plush collection is available from its manufacturer, Design Tex. Twenty-seven color samples—ranging from Natural through Fuschia and Emerald—of the Mitin Mothproof fabric are assembled with size and price information, catalog order numbers.

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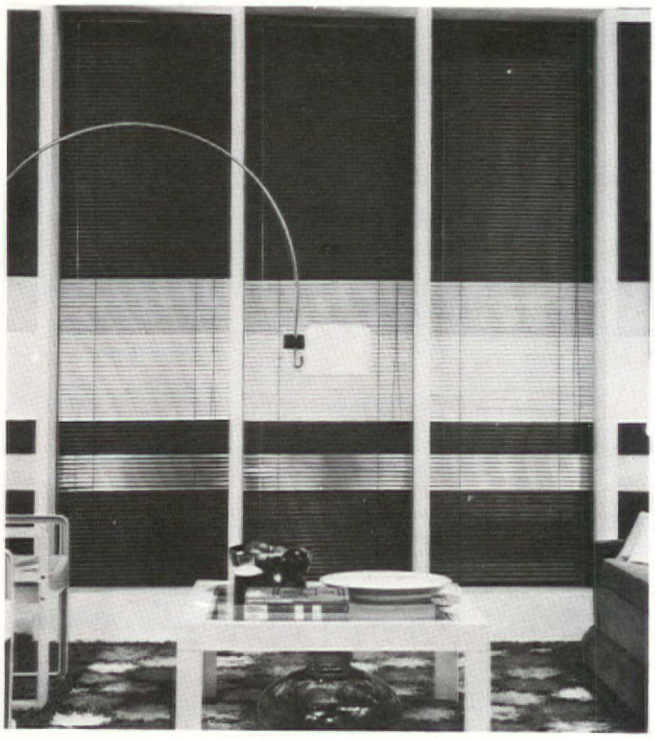
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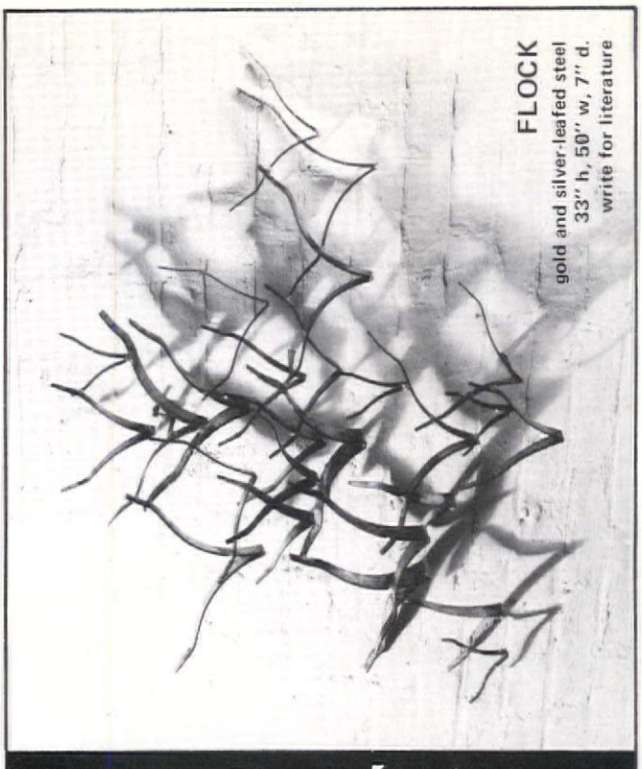
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